

American Art News

VOL. XIX. No. 38.

NEW YORK, JULY 16, 1921

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879.

PRICE 15 CENTS

ALIEN INDUSTRIAL ART FLOODS U. S.

American Designers Assert That Unless Exception Is Made of Commercial Work in Free List of New Tariff Law They Will Be Driven Out of Business

That there are two sides to every question is proved by the plea of the American designers that a tariff barrier be erected against the importation of foreign designs. Unless protection is afforded, the designers say, they cannot continue to exist in the face of competition of cheap art work from Europe. Thus it will be seen that, while the rest of the art world has been fighting for the free importation of art—a fight that apparently has been won—American designers are vitally interested in having an exception made of art which is intended to be used for commercial purposes in this country.

Mr. E. Ericson, president of the Wall Paper Designers' Association, voices the plight of the American designers in the following statement, written for THE AMERICAN ART NEWS:

"Industrial designs for wall papers, cretonnes, textiles, jewelry, etc., have never been specified in any tariff act, and the question of duty on such articles was never definite. They were classed as works of art, sketches in color, black and white, etc., and as such were assessed 15 or 25 per cent. duty ad valorem. But on April 8, 1920, the board of general appraisers, in reference to some sketches of magazine covers, decided these were to come under paragraph 652, this paragraph applying to works of art, and thereby allowed these sketches in free of duty.

"Recently thousands of industrial designs have been imported from Germany, England and France, free of duty, and we fear that this competition will put us designers out of business. There is a movement under way to pass all art works in free of duty in the new tariff, and certain strong interests are anxious to include all designs under that heading, which we consider wrong.

"Foreign designers have always sold their work cheaper than we could, but the little duty charged heretofore acted as some protection. With this removed completely, we are in no position to compete with Europe. I was offered German designs in Europe last year for 300 marks (at the present rate of exchange about \$5.00)—designs that we have to sell here at \$40.00.

"The market is now flooded with all kinds of foreign designs. Most are left-overs and inferior, but at such low prices that they defy our competition. The result of all this is that some of our larger established designers in New York have discharged their men and made arrangements to import designs from France and Germany, and a number of manufacturers have opened studios in Europe, where they find they can produce their designs very much cheaper than they could here.

"We have no objection to importing good designs from Europe; our customers have always done so and the 25 per cent. duty charged did not interfere with this practice. But we pay high salaries, rents and taxes here, and absolutely need protection to exist.

"The very strong point that we wish to emphasize is that our government and educational institutions have spent millions of dollars these last ten years to promote and encourage industrial designing art in this country and they were commencing to show good results, but we fear the lifting of all duty will quickly kill it and leave very little encouragement to our young men and women to give up years of hard work and study to learn a profession that cannot feed them. We feel that we are rightly entitled to protection and we certainly will appreciate the valued co-operation of THE AMERICAN ART NEWS."

16 Manuscripts and 15 Books

Bring £18,024 at Thompson Sale

LONDON—Sixteen illuminated manuscripts and fifteen early printed books, the property of Henry Yates Thompson, when sold at Sotheby's on June 22 brought a total of £18,024. The highest price was £3,500 paid for a manuscript "Lancelot du Lac" in three volumes dating about 1290-1310.

The Antiphoner of the Cistercian Abbey of Beaupré, once owned by John Ruskin, in three volumes, dating 1290, brought £1,510. The Florentine Horae of the Marquis of Blandford, about 1490, a beautiful manuscript, sold for £2,600.

Louvre Gets Famous Rembrandt

PARIS.—Rembrandt's portrait of his brother has just been presented to the Louvre by Count Potocki. It is one of the most beautiful Rembrandts known.

Emilie Charmy's Exhibition Causes Stir Among the Art Connoisseurs of Paris



LA JEUNE FILLE EN ROSE

BY EMILIE CHARMY

Courtesy of the Galeries d'Œuvres d'Art, Paris

PARIS.—Mlle. Emilie Charmy's exhibition at the Galeries d'Œuvres d'Art, 50 Faubourg St. Honoré, is proving to be one of the great successes of the season, both from an artistic and a material point of view.

The public for the most part is weary of theoretical art. The art of Charmy is not theoretical. Before a woman or before a bunch of flowers—kindred subjects and the subjects of her choice—she "stands moved," as Courbet used to say, and her technic, broad, powerful and sure, makes it possible for her to convey her emotion.

It is the desire of many painters of our day to be constructive: Charmy is constructive without any conscious effort. Her work would lose nothing if placed beside the most beautiful Matisse or the most brilliant Van Dongen. On the contrary, the comparison would serve to emphasize not only all that is great in her art, but it would also demonstrate her own ingenious and complete freedom from any form of trickery. Charmy is among those who look life in the face, and who interpret its beauty in

the widest, most direct, most sensitive manner. The portrait reproduced herewith represents the artist herself. Her dress is pink, the background pale green, but neither words nor photograph can convey the quality of these colors. They are a feast for the eye.

The exhibition also comprises studies of flowers, marvellously painted and composed: these alone would be sufficient to place Charmy among the great painters of the day. And—there are her nudes! —H. C.

Zuloaga Buys Goya's Birthplace

MADRID.—Zuloaga has just acquired the house in which Goya was born at Fuente da Todos, near Saragossa, and has converted it into a Goya museum. The humble house is still inhabited by the Lucientes, direct descendants of Goya, who for generations have been shepherds.

Zuloaga has also given the village, which previously had been without such an institution, a boys' school, which bears the name of the Goya school.

NO TARIFF ON ART; RARE BOOKSTAXED

Fordney Bill Now Before House Preserves Features of Present Law as Regards Art but Would Prove Blow to Importation of Literary Treasures

The long awaited Fordney tariff bill has at last been introduced in the House of Representatives at Washington, where all revenue measures must originate, and the text of the bill indicates that the artists, art dealers and art lovers have won their fight to keep art on the free list.

However, the new law, if passed in its present form, will do the almost unthinkable thing of putting a high rate of duty on old and rare books. This would be a calamity which many believe would equal that of putting a tariff back on art. In the last few decades the private and public libraries of the United States have been greatly enriched by literary treasures from Europe. Like paintings and sculpture, rare books are destined sooner or later to become the property of public institutions. A conspicuous instance is the \$20,000,000 library of Henry E. Huntington, which he has bestowed upon the state of California.

Paragraph 1310 of the Fordney bill puts a duty of 20 per cent. ad valorem on "books of all kinds," and, when books are "bound wholly or partly in leather, the chief value of which is in the binding," it makes the tax 33 1-3 per cent. ad valorem. In the free list the paragraphs of the old tariff law admitting books twenty years old and books in foreign languages without duty, is missing. The only "free books" in the Fordney bill are Bibles, books for the use of the United States or for the Library of Congress, books in raised type for the blind, and books and libraries of "persons or families from foreign countries if actually used abroad by them not less than one year, and not intended for any other person or persons, not for sale, and not exceeding \$250 in value."

The Fordney bill will probably be rushed through the House. When it reaches the Senate there is hope that these iniquitous features will be changed. Book lovers are already greatly aroused, and a determined fight undoubtedly will be made.

About the only thing in the way of art to be taxed under the proposed bill would be copies of paintings. All original work would be admitted free, as under the present law.

Paragraph 1446 of the bill has an ominous look, for it says:

Works of art, including paintings in oil or water colors, pastels, pen and ink drawings, and copies, replicas, or reproductions of any of the same; statuary, sculptures, or copies, replicas, or reproductions thereof; and etchings and engravings; all the foregoing, not specially provided for, 15 per centum ad valorem.

However, so many objects are "specially provided for" in paragraphs 1684 to 1688, inclusive, that the law stands substantially as it was before. These provisions of the free list read:

Par. 1684.—Original paintings in oil, mineral, water or other colors, pastels, original drawings and sketches in pen and ink or pencil and water colors, artists' proof etchings unbound and engravings and woodcuts unbound, original sculptures or statuary, including not more than two replicas of the same; but the terms "sculpture" and "statuary" as used in this paragraph shall be understood to include professional productions of sculptors only, whether in round or in relief, in bronze, marble, stone, terra cotta, ivory, wood or metal, or whether cut, carved, or otherwise wrought by hand from the solid block or mass of marble, stone or alabaster, or from metal, or cast in bronze or other metal or substance, or from wax or plaster, made as the professional product of sculptors only; and the words "painting" and "sculpture" and "statuary" as used in this paragraph shall not be understood to include any articles of utility, nor such as are made wholly or in part by stenciling or any other mechanical process; and the words "etchings," "engravings" and "woodcuts" as used in this paragraph shall be understood to include only such as are printed by hand from plates or blocks etched or engraved with hand tools and not such as are printed from plates or blocks etched or engraved by photochemical or other mechanical processes.

Par. 1685.—Works of art, drawings, engravings, photographic pictures, and philosophic and scientific apparatus brought by professional artists, lecturers, or scientists arriving from abroad for use by them temporarily for exhibition and in illustration, promotion, and encouragement of art, science, or industry in the United States, and not for sale, shall be admitted free of duty, under such regulations as the Secretary of the Treasury shall prescribe; but bonds shall be given for the payment to the United States of such duties as may be imposed by law upon any and all such articles as shall not be exported within six months after such importation: *Provided*, That the Secretary of the Treasury may, in his discretion, extend such period for a further six months in cases where application therefor shall be made.

Par. 1686.—Works of art, collections in illustration of the progress of the arts, sciences, agriculture or manufactures, photographs, works in terra cotta, parian, pottery, or porcelain, antiquities and artistic copies thereof in metal or other material, imported in good faith for exhibition at a fixed place by any state or by any society or institution established for the encouragement of the arts, science, agriculture, or education, or for a municipal corporation, and all like articles imported in good faith by any society or association, or for a municipal corporation, for the purpose of erecting a public monument, and not intended for sale nor for any other purpose than herein expressed; but bond shall be given, under such rules and regulations as the Secretary of the Treasury may prescribe, for the payment of lawful duties which may accrue should any of the articles aforesaid be sold, transferred, or used contrary to this provision, and

(Continued on Page Eleven)

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**WILL OPEN MUSEUM
AT PROVINCETOWN**

Art Association With Its Seventh An-
nual Exhibition Will Celebrate the
Completion of Its Permanent Galleries

PROVINCETOWN, Mass. — Quite the
most exciting event occupying the interest of
Provincetown artists this summer is the com-
pletion of the new Museum Galleries, which
are scheduled to open August 1 with the
seventh annual exhibition of the Provincetown
Art Association, to continue through Septem-
ber 16. John Noble is the director.

All works intended for exhibition must be
delivered, transportation charges prepaid, not
later than Monday, July 25. Only members of
the association will be permitted to exhibit,
but any artist may become a member by pay-
ing the annual dues of two dollars.

The Museum was incorporated last autumn
and a large piece of property was purchased
on Commercial street, in the center of the
town, where thousands of automobiles pass
during the summer, to commemorate the three
hundredth anniversary of the landing of the
Pilgrims at Provincetown and the signing of
the compact here. This was added to land
bought by the association at the same location
several years ago, with the purpose of one
day founding a museum.

The old white Cape Cod House, which is be-
ing converted into the new galleries, will not
be changed in character, the outside of the
building retaining its original appearance of
old Cape Cod architecture. The interior, how-
ever, which, with an additional building added
to the rear, measures seventy feet, is divided
into several galleries appropriate for the ex-
position of paintings, sculpture, water colors,
etchings and wood blocks.

The ambition of the association is eventually
to have a permanent exhibition of purchased
works. As ample grounds surround the build-
ing, it can be enlarged when necessary. The
members now number more than three hun-
dred and include some of the most prominent
painters and sculptors in America.

The officers are: President, William H.
Young; honorary vice-presidents, Charles W.
Hawthorne, E. Ambrose Webster, George El-
mer Browne, Richard E. Miller, Max Bohm;
acting vice-president, Mrs. Eugene W. Wat-
son; recording secretary, E. Ambrose Web-
ster; corresponding secretary, Harry N. Camp-
bell; treasurer, Willis S. Rich.

The trustees are: Judge Walter Walsh, Dr.
Percival J. Eaton, Myrick C. Atwood, Miss
Sarah Monroe, Frederick C. Boyton, William
H. Young, Frank E. Potter, Jennie Gallup
Mottet, Gerrit A. Beneker, Horace F. Hallett,
John Adams and Mrs. Grace L. F. Hall.

The remodeling of the building will cost
\$5,000, the greater portion of which has been
paid by the Association.

**AURORA ADDS TO ITS
ART SALES RECORD**

Another Seventy Oil Paintings Find
Purchasers in City, Which Continues
to Beautify Houses and Landscape

AURORA, Ill. — This city of 36,265 in-
habitants continues to be very much interested
in art. Homes are being made more beautiful
and landscape gardening is making more at-
tractive the residence section of the city.
Houses are being built with more individual-
ity and in better harmony with environment.
Even the business blocks are being designed by
architects with more regard for architectural
appearance than at any time during the history
of the city.

Since January 1 Aurora people have bought
seventy oil paintings, which, added to the re-
cord of sales last year, and the one or two
previous years, gives to Aurora a position in
art, considering population, that is not equalled
in America.

The first exhibit for the new season is now
being held in the Conklin Galleries by a group
of Chicago artists, many of whom are well
known in the East. Among them are Pauline
Palmer, Oliver Dennett Grover, Lucie Hart-
rath, Carl R. Kraft, Frederick M. Grant, Frank
V. Dudley, John and Anna Stacey, Gerold
Frank, John Norton and John Spellman.

The indications are that the sales will be
numerous before the close of the exhibition,
July 30. While the summer months are not
the best, many have more leisure than at any
other time. Other exhibits are being planned
for the fall and winter.

Mr. Kraft has just finished a beautiful Fox
River subject which rumor says is to be pre-
sented to the Aurora Art League.

—Roy H. Conklin.

**Duxbury Art Association to Hold
Fourth Annual Summer Exhibit**

The fourth annual exhibition of the Dux-
bury Art Association will be held in the Par-
tridge Academy Building, Duxbury, Mass., from
July 29 to August 14. Particular importance
attaches to the display this year because of the
tercentenary celebration at Plymouth. The ex-
hibition will consist of oil paintings, drawings
and etchings. Works must be received, ex-
press prepaid, before July 23.

There will be three prizes this year, of \$100,
\$75 and \$50 respectively. The executive com-
mittee of the association is composed of
Charles Bittinger, president; Waldo Kennard,
vice-president; Marjorie Conant, secretary-
treasurer; Margaret Fitzhugh Browne, assist-
ant secretary-treasurer, and Winthrop Coffin.

Bolshevik Statue for John Reed

RIGA.—The Bolsheviks have unveiled in
Red Square, Moscow, a statue in memory of
John Reed, American communist who died in
Russia in 1920.



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U. S. TO GET REAL NATIONAL GALLERY

National Commission Is Expected to Provide Building for \$7,000,000 Collection Now Inadequately Housed

WASHINGTON, D. C.—A real National Gallery is at last planned for Washington. What is at present called our National Gallery, administered by the Smithsonian Institution, is housed in a few rooms, totally inadequate in size, in lighting and in location, in the National Museum, where are collected everything from stuffed Indians and stuffed animals to bric-a-brac.

The board of regents of the institution, at a special meeting in May, provided for a National Gallery Commission, whose primary functions "shall be to promote the administration, development, and utilization of the National Gallery of Art at Washington, including the acquisition of material of high quality representing the fine arts, and the study of the best methods of exhibiting material to the public and its utilization for instruction."

The names of the men composing this commission, now announced, would seem a guarantee of the successful and brilliant fulfillment of the enterprise. There are no public funds available for providing a new building to house the collections, which are already valued at \$7,000,000, but it is hoped, under the leadership of the commission, that public interest will be aroused and public-spirited citizens will volunteer assistance in funds and in gifts of pictures and sculpture.

The National Gallery Commission is composed of five experts, five artists and five connoisseurs. The former are John E. Lodge, of the Boston Museum of Fine Arts; Frank Jewett Mather, Jr., of Princeton University; Charles E. Platt, architect; E. W. Redfield, landscape painter, and Denman W. Ross, of Harvard University.

The artist members are Herbert Adams, Daniel Chester French, Edwin H. Blashfield, Gari Melchers and William H. Holmes, curator of the National Gallery.

The five connoisseurs, all of whom are public men known to be interested in art and in the establishment of a great national gallery, are W. K. Bixby of St. Louis, J. H. Gest of Cincinnati, Charles Moore, chairman of the Fine Arts Commission, James Parmelee of Washington, and Herbert L. Pratt of New York, who is secretary of the "National Art Commission" which acquired for the "National Portrait Gallery" the notable group of portraits of the leaders in the late war. An additional member, ex-officio, is Charles D. Walcott, secretary of the Smithsonian Institution.

Special committees were appointed at the initial meeting of the commission on painting, sculpture, oriental art, architecture, mural painting, ceramics, textiles, prints and the "National Portrait Gallery."

In addition an advisory committee was named to report on works submitted for the gallery. Museums are often the victims of well-intentioned generous persons, who desire to present for "very special hanging" what they consider masterpieces.

This comprehensive plan places the National Gallery on a fine working basis, with the best possible advice on all matters pertaining to its future growth.

The National Gallery of Art is the legal repository of all art works belonging to the United States not legally assigned to other departments of the Government. —H. W.

Kurtzworth Is New Director of the Kansas City Art Institute

KANSAS CITY, Mo.—H. M. Kurtzworth, associate director of the Chicago Academy of Fine Arts, has been elected director of the Kansas City Art Institute. He is the author of "Industrial Art a National Asset."

Mr. Kurtzworth studied at the Detroit Academy of Fine Arts and was graduated from the department of fine arts of Columbia University. He was founder and for four years director of the Grand Rapids School of Art and Industry, from which he went to the Chicago Academy. He has also promoted extension work in art through the Michigan Art Institute, which he established and which provides exhibits and lectures for the Michigan State Fair at Detroit.

Mr. Kurtzworth has studied museum arrangement in Europe. As an artist, his water colors, oil paintings and wood-block prints have often been exhibited. He is now traveling in Europe and will take up his new duties with the opening of the fall term at the Art Institute. —C. J. S.

Two More Stuarts Bequeathed

to Bowdoin, Making Seven in All

BRUNSWICK, Maine.—Two more portraits by Gilbert Stuart have been added to the permanent art collection of Bowdoin College. Their subjects are General Dearborn and his first wife, and they are admirable examples of Stuart's style. They are the bequest of Miss Mary J. N. Clapp, of Portland, Maine.

Taken together with the five other Stuarts in the Walker Art Gallery of Bowdoin College, they form an interesting group of his work.

Famous Print Collector, at Age of 80, Makes Début as a Master of Engraving



LE FERRE JOSEPH

Courtesy of Galerie Marcel Guiot et Cie., Paris

ETCHING BY PAUL MATHEY

PARIS.—It is always a godsend to a critic to "discover" an artist; but when it is stated that the present writer's "discovery" is a contemporary of Monet, that he is 80 years of age, that his name is universally known among amateurs of engraving, and that this article is, in all probability, the first which has been written on his work, the godsend is so remarkable that it is to be feared the reader may suspect the season of the "great sea-serpent" is once more upon us.

Yet this is literally the truth with regard to Mathey. It was only a few days ago that at the seventeenth sale of the celebrated Beurdeley collection, works by Paul Mathey were for the first time put upon the market. Everyone interested in prints knows that M. Mathey is the owner of a unique collection of Rembrandt engravings—probably the finest in existence—which comprises, among other treasures, a beautiful example of the famous "Hundred Guilder Print." It is well known also that on engraving this expert's word is law.

Curious to know what reception amateurs would give to this collection, I followed the whole course of the sale. The engravings sold for prices of unexpected magnitude. On approaching M. Marcel Guiot in search of information with regard to the collector, he told me that my questions were very timely since, not without difficulty, he had just persuaded his old patron, M. Mathey, to give him such plates

as he had retained, a great many having been destroyed by him. "We are going to show the unknown work of this well-known man," M. Guiot added. "It will come as a revelation."

The following day I visited M. Guiot's gallery, at 4 rue Volney, and I must admit that the Mathey collection, which comprises some fifty blocks, is an astonishing one. The majority of the engravings are character drawings and portraits, among the latter being a certain number of notabilities: Alfred Stevens, Jules Lemaitre, Déroulède, etc. "Father of the Artist" is a work which would hold its own side by side with any other master of this art. M. Mathey's technique is very firm and his drawing is precise, recalling Ingres. His "Père Joseph" is a very penetrating work in the manner of portraits engraved by Van Dyck.

I also noticed several beggars, touching and ragged as van Ostade could have made them; young girls of great expressiveness, indicated by a few firm strokes; nude figures powerfully set down, cats and dogs of earlier date than Steinlen's work and as closely observed; and an engraving of mushrooms worthy of a Japanese master. In addition there were some fine landscapes, very concise, evoking the Holland hat is so dear to the lovers of old masters.

The collection held me by its sincerity, its discreet but assured power, its disdain of facile effects; and by the certainty of the touch which so concisely expresses the artist's meaning and his grasp of the engraver's craft. —H. C.

REMBRANDT PRINTS SOLD FOR \$48,000

281 Examples in Davidsohn Collection Dispersed at Leipzig and Foreign Bidders Take Away Cream of Offerings

LEIPZIG.—The third part of the famous Davidsohn collection of engravings was sold at the establishment of E. G. Börner, with a total of 3,600,000 marks (about \$48,000). It consisted of 281 Rembrandt engravings of high quality, collected over a period of fifty years. Representatives of the German museums were present, as well as a few leading dealers in engravings from abroad and the most prominent Rembrandt collector from Holland. German private collectors and their agents also were in evidence.

The bidding showed an improvement in knowledge. The early works of the master, which used to be so very much in demand, were not so much called for as the later ones that show him at his best. So it happened that "The Presentation in the Temple" (1654) was sold for 120,000 marks (about \$1,600) to a German collector, after having been valued at only 60,000. The earlier "Good Samaritan," in a very beautiful example, reached only the appraiser's 40,000 marks.

These symptoms have been displayed for some time past in connection with the pictures of Rembrandt: our generation prefers the works of the latest period, from the fifth and sixth decade. We now buy art on its merits, not being merely ambitious to possess "complete collections." The 3,600,000 marks obtained was only 10 per cent. more than the expected sum: in spite of the latest works being sold higher than they were valued, the early ones did not reach the expected level.

Foreign purchasers were especially interested in the landscapes and portraits, but nevertheless a few of these were saved for Germany. A German collector paid 130,000 marks (valuation 100,000) for a very beautiful example of the "Landscape with Three Cottages," the stamp of Dighton giving it a special attraction. "Gold-Weigher's Field" (1651) goes abroad for 120,000 marks (valuation 80,000). Holland got the "Cottage with Hay-Rick" for 100,000 marks (valuation 80,000).

The following are a few of the other most interesting items and their prices in marks:

"Rembrandt and Saskia," 13,400; "Adam and Eve," 27,000; "Abraham's Sacrifice," 31,000; "Triumph of Mordecai," 45,000; "Adoration," 34,000; "The Flight from Egypt," 62,000; "Jesus Returning," 53,000; "Christ before the People," 31,000; "Three Crosses," 47,000; "Descent from the Cross," 48,000; "The Burial," 49,000; "In Emmaus," 51,000; "Hieronimus," 61,000; "Antiope and Jupiter," 53,000; "Bridge of Six," 62,000; "Hay-Rick and Flock of Sheep," 39,000; "De Jonghe," 94,000; "Haaring," 60,000; "Lutma the Elder," 70,000; "E. Bonns," 90,000; "Sylvius," 43,000; "Mother of Rembrandt," 50,000.

Besides this famous Rembrandt collection an assemblage of 1,400 prints of different masters were sold, among them a rarity of Robetta (1490-1520), "Adam and Eve with Their Sons," which brought 130,000 marks; Schongauer's "Death of Mary" sold for 36,000; his "Christ on the Cross" for 43,000, and his "Temptation of St. Antony" for 46,000.

At the dispersal of the Campe collection of drawings, also at Börner's, "The Interrupted Lecture," by Lawrence, sold for 95,000 marks.

A private collection of Dürer and Beham woodcuts followed. Dürer's "Christ in Gethsemane" brought 9,200 marks, and his "Smaller Passion," 12,500.

\$46,000 Print Sale at Frankfurt

FRANKFORT.—An important auction at Baer's was the collection of Rudolf Busch. It consisted of graphics in superb quality and realized a total of 3,453,000 marks (about \$46,000). A perfect copy of Dürer's "Passion" reached 35,000 marks. His "St. Hubert" brought 42,000; his "Knight, Death and Devil," 65,000; "Madonna of the Crescent," 22,000; "Holy Family with the Locust," 23,500; "Apollo and Diana," 32,000, and "The Big Fortune," 44,000. "Thistle Ornament with the Bearded Man," by Unknown Master E. S., brought 42,000 marks.

Five Rembrandt engravings sold as follows: "Triumph of Mordecai," 51,000 marks; "Hundred Guilder Print," 198,000; "Landscape with Three Trees," 150,000; "Cottage with Big Tree," 41,500; "Faustus," 91,000.

The prayer-book of Catherine d'Armagnac (end of the 15th C.) was sold for 190,000 marks.

Augustus John Paints Masterly

Portrait at Half-hour Sitting

LONDON.—The virtuoso in Augustus John came to the front on the occasion of the visit of the Crown Prince of Japan to this country. In a mere half-hour he produced a painting of the prince which is admirable in its vitality and character.

Apart from the swiftness of its execution, which after all need bear no closer relation to art proper than the dexterity of the quick-change artist on the music hall stage, the portrait, which is now in the current exhibition of the New English Art Club, is a really brilliant achievement. —L. G. S.

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and ENGRAVINGS

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PROVINCETOWN JUST SEETHES WITH ART

Hawthorne, Browne, Beal and Webster Schools Teach Beginners How to Paint and Veterans Roll Up Their Sleeves

PROVINCETOWN, Mass.—Summer art activities are in full swing at Provincetown; the Hawthorne, Browne, Beal and Webster schools are filled with students from all over the United States, and numerous artists are here painting the quaint streets, docks, wharves and boats intended to enhance the interest of next season's exhibitions.

Aside from teaching one of the largest classes here, George Elmer Browne yet finds time to paint his always colorful, well composed canvases. Charles W. Hawthorne may be seen any day criticizing his classes on some old wharf or on the beach, and Gifford Beal is painting landscapes for "private consumption." Ambrose Webster, who has just returned from a winter in Spain, where he had a class, has brought back a number of interesting canvases.

John Frazer, who was awarded the \$200 prize at the Philadelphia water color exhibition last winter, is assisting Mr. Hawthorne this year in place of Oscar Giebert, who has gone to Paris.

Edwin Dickinson is painting an important canvas containing twelve figures, which he will exhibit in New York next winter. He is planning a water color exhibition at the Print Shop here. Ross Moffett, whose "Cape Cod Fisherman" was awarded the first Halgarten prize at the Spring Academy exhibition, and who lives here all the year, is painting figures. Margery Ryerson arrived from New York last week and is busy etching. Mary Tannahill is occupying Louise Heustis' old studio and has her usual quota of batik students.

Henry S. Eddy is working industriously and will have a number of his decorative canvases ready for a one-man show next season. Jane Freeman is doing excellent outdoor portrait work; Jennie Gallup Motet is painting in her attractive studio situated on the highest point in Provincetown; Nancy Ferguson has just come from Philadelphia to paint in her studio here; John Noble is painting attractive boat subjects; Max Bohm, who spent last winter in London and Paris, is at present resting at his beautiful home overlooking Cape Cod Bay; Theodore Morgan is painting landscapes and wharf subjects, and Joseph Birren has been here for the past month painting street scenes and landscapes. —L. M.

Art League, Headed by Kraft,

Formed in Three Illinois Towns

OAK PARK, Ill.—Last spring local painters and sculptors held a very successful and interesting exhibition in Oak Park, and as a result there has been organized by artists and laymen the Art League of Austin, Oak Park and River Forest. The following officers and directors were elected: President, Carl H. Kraft; vice-president, Curtis Camp; recording secretary, Emory Seidel; corresponding secretary, Holger Jensen; treasurer, Ellsworth Young; chairman of social committee, Mrs. John Meyer, of Austin; chairman of membership, Mrs. Benjamin Fiske, of Oak Park; chairman of publicity, Dr. Mary McKibbin Harper, of River Forest; chairman, ways and means, C. C. Roberts; chairman, exhibition committee, John Spelman.

The community is proud of the great number of resident painters and sculptors of repute, and co-operation in such a society will be mutually helpful in raising the standard of art in public buildings and homes.

The following resident artists are interested in the league: Painters—John Carlson, Thomas Dahlgren, Francis Foy, Edward Grigsars, Charles T. Hollberg, Holger W. Jensen, Albert Juergens, Gladys Mitchell, John Spelman, Paul Strayer, Jos. Topping, Geo. Weisenberg, Charles J. Cook, Ellsworth Young, Carl H. Kraft. Sculptors—Richard W. Bock, Gilbert P. Riswold, Emory P. Seidel, Mrs. M. C. Tilden. Miniaturist—H. Oakes. Etcher—Charles Dahlgren.

21-Year-Old Wisconsin Sculptor

Wins Highest Honor in State

MERRILL, Wis.—Leslie Posey, of this town, has achieved the highest honor which can be conferred upon an artist in this state. He has been admitted into the Wisconsin Sculptors and Painters' Association as the youngest member of that organization. His admittance to the association followed the completion of his "Victory" figure, which has attracted considerable attention in art circles.

Posey was born twenty-one years ago in a lumber camp near Harshaw. He learned his art originally from the forests and fields, the birds and flowers of upper Wisconsin. Brought up in a forest district, he spent months at a time in the solitude of wild tracts where trees and the wild things of the forest were his familiars.

The work which has won him his latest honor is the life-size figure of a man, head tossed back, one arm raised in a gesture of triumph, and the other tensely grasping the conquering sword at his side.

JAMARIN

RARE ART-WORKS & OLD MASTERS

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PARIS

Greatest Stamp Collection Is Being Sold; Ferrari, Who Formed It, Was Mad Recluse

PARIS.—The celebrated stamp collection of M. Ferrari—the finest and most complete collection ever made—is now being sold. The first portion—forming only a small part of the whole—brought more than 1,000,000 francs. A black on pink 2-cent British Guiana stamp of 1850 brought 210,000 francs (\$16,153) and a blue 2-cent Hawaii stamp of 1851 brought 156,000 francs (\$12,000).

The value of this collection, which was sequestered during the war, has been given at 40,000,000 francs, doubtless an exaggerated figure, but it is very possible that it may fetch twenty or more millions, a price without precedent.

The personality of its owner, who died at Geneva during the war, is surrounded by mystery, and the most fantastic rumors have been spread with regard to his origin, life and nationality. The actual facts are curious enough to form material for a novel.

Philippe Ferrari, or to give him the name he bore at his death, Philippe Kriegsfeldt de la Renotiére (for he died an Austrian subject), was the son of the Duchess of Galiera and the Marquis of Ferrari, afterwards created Prince of Lucedio by Victor Emmanuel and Duke of Galiera by the Pope. The Marquis was a financier of enormous wealth and director of the four principal French railway companies. He died in 1876, leaving his wife, née Brignolle-Sale, a fortune of over 300,000,000 francs.

This great fortune, the origin of which the Duchess unceasingly deplored, became a source of constant remorse to her. After the death of her husband she bought the magnificent house in the rue de Varenne which had been the home both of Talleyrand and the Prince of Monaco, and, anxious to be rid of a fortune which burdened her, determined to devote it to philanthropic works. The Duchess founded an alms-house and an orphanage at Clamart, to Genoa she presented a palace and 25,000,000 francs to be used in the development of the port of that city, and to Paris the charming museum which goes by her name.

At her death in 1888, seven or eight millions only of her great fortune remained, and this sum she bequeathed to the Empress Victoria, mother of William II. Her home in the rue de Varenne she left to the Austrian government to be used as an embassy.

The son's contempt for the paternal fortune even exceeded that of his mother. So ashamed of it was he that, when he attained man's estate, he decided to earn his own living and for several years was professor of history at the College Chapel in Paris, and later a professor at the School of Political Science.

Ferrari accepted the use of a little pavillon in the garden of the house in the rue de Varenne, and, in consequence, his collection of stamps was sequestered in 1914 as being on Austrian territory. He continued to live there, a recluse, sickly and a little mad.

Haunted by the remorse inspired by his birth, he refused to be present at his mother's funeral, and in order more definitely to cut himself off from the past, he became the adopted son of an Austrian officer, Count Kriegsfeldt de la Renotiére, deriving through this act a new name and nationality.

This strange creature had but one passion, his passion for collecting stamps. So dominating was it that at one time it is said he advertised for a wife on condition that she brought him a one-penny Mauritius stamp of the year 1847.

As early as 1874 Ferrari was the owner of a very fine collection and to this he added by buying successively the Rothschild and Philbrick collections, which were very celebrated at the time. From this date he was recognized as one of the great collectors of the world and it was to him primarily that all dealers turned.

On one occasion a dealer offered him two Mauritius stamps for the sum of 4,000 francs, and Ferrari, at the sight of them, was seized with such a nervous trembling at the knees that the dealer expected he would faint. But the stamps were paid for, almost automatically, and the new owner put them into his pocketbook, murmuring as he left, "Whatever you do, don't tell anybody."

It was Ferrari's dream that his collection should remain intact after his death, and to this end he bequeathed it to the Post Office Museum in Berlin.

KANSAS CITY PLANS GREAT ART CENTER

\$2,000,000 Liberty Memorial, Surmounted by Flaming Bowl, to be Flanked by Art and Music Buildings

KANSAS CITY, Mo.—This city's war memorial committee has just made public its decision as to the winning design for the great Liberty Memorial, undoubtedly one of the greatest monuments yet conceived as a result of the World War.

H. Van Buren Magonigle, of New York, is the winning architect, with his inspired design of a two hundred foot tower, its base with a building at each side, one to be used as a chapter house by those who came back and the other to be a small museum for records and memorabilia.

The top of the tower is to be in the form of a large bowl supported by four angels. The architect has conceived a fire burning in the bowl—as Mr. Magonigle states in his conception of his design: "The Flame of Inspiration—a cloud by day, a pillar of fire by night."

The memorial is to be constructed on a hill, directly facing the Union Station and will cost in the neighborhood of \$2,000,000. It is planned as the focal keynote of the great architectural composition embracing an art, literary and music center, destined some day to occupy the entire site.

An axial mall, a third of a mile long, will link the memorial site with the city's boulevard system, and future buildings for art and music will be erected on either side of this.

Work will be started as soon as possible. Mr. Magonigle will be assisted by George E. Kessler, landscape gardener; Mrs. Edith Magonigle, a painter, and Robert Aiken, sculptor. —C. J. S.

Besnard Is Coming to America

PARIS.—Albert Besnard is about to leave for America. Before embarking he will finish his portrait of Marshal Petain.

MANCHESTER TO GET FINE ART GALLERY

Plans Are Drawn for Beautiful Structure Bequeathed by Governor Currier, Which Will House Leighton Collection

MANCHESTER, N. H.—Plans have been made public for the Currier Gallery of Art, provided for by the late Governor Moody Currier, who lived the greater part of his life in Manchester, and which will be maintained by the large fortune he left for the purpose.

Governor Currier provided by his will that if he outlived his wife substantially all his property should go to found the Currier Gallery of Art. His wife, Mrs. Hannah Slade Currier, after his death incorporated in her will provisions identical with the conditional ones in his will. The remainder of her life she devoted to the wise and careful management of the estate to the end that it should be ample to carry out the bequest.

The only direction given for the execution of the trust was that the building should be erected upon the homestead of the governor. The site is somewhat removed from the center of the city. It comprises a square, bounded by Beech, Ash, Orange and Myrtle streets. The neighboring squares are occupied by attractive residences or public institutions, with ample grounds.

It is expected that the Currier Gallery will be thoroughly co-ordinated with the Manchester Institute of Arts and Sciences, and for this reason the plans now under consideration by the board of trustees do not provide for an assembly hall, or any considerable space for classes of students.

The plans submitted are the work of Ralph Adams Cram of Boston, widely known as an architect. They embody his conception of a true art museum, one that should first of all give joy to every one who enters it.

The building itself is of the simplest, in general following the lines of an Italian house of the fifteenth century, with its various rooms, all of human scale, disposed around a small court glassed in above from the weather. This type is chosen because it has no aggressive architectural style and so is well adapted to form good settings for art work of many kinds and periods, from Greek to Gothic and Renaissance. It is also beautiful in its simplicity with its broad wall surfaces, timbered or coffered ceilings, and deep-set windows.

Upon the death of the late George A. Leighton of Los Angeles, Cal., there was bequeathed to the Currier Gallery of Art a valuable collection of paintings which have been received and are now stored at the Carpenter Memorial Library, awaiting the time when they shall be hung in the new gallery, which is destined to become one of the great artistic centers of New Hampshire.

Judge Robert J. Peaslee is the president of the board of trustees; Arthur M. Heard, treasurer, Cyrus H. Little, clerk, and the other trustees are Herman F. Straw, Walter M. Parker, Frank P. Carpenter and Frank W. Sargeant. The building committee consists of Judge Peaslee, Mr. Carpenter and Mr. Parker.

Detroit Museum Acquires Example

of the Famous Nuremberg Chronicle

DETROIT, Mich.—The print department of the Detroit Institute of Arts has recently acquired a copy of the Nuremberg Chronicle. This "History of the World" by Hartmann Schedel, in Latin, and printed in 1493, is most important in regard to wood engravings, containing over two thousand cuts attributed to William Pleydenwuff and Michel Wolghemuth, the latter the master of Dürer.

The volume marks the beginning of that great school in wood engraving which seeks its effects in black and white. It is the basic book in the history of German wood engraving. Commencing with "The Creation of the World," the illustrations possess a symbolism of the thoughts of that age. The naive conception of genealogy is represented by a huge tree, the trunk being a person with many branches extending upward, with a man or woman, king or queen, apparently growing from the end of each, representing history down through the ages.

The copy is of the first edition, retaining its old binding of board (now worm-eaten), and impressed leather.

Old English Furniture Brings

High Prices at London Auctions

LONDON.—Very high prices have been obtained for old English furniture lately sold at auction at Sotheby's and Christie's.

A magnificent old Chippendale mahogany commode, a part of the Townsend heirlooms, from Raynham Hall, Norfolk, sold at Sotheby's on June 24 for £3,900, and another commode from the same collection brought £2,000. At the same sale an Elizabethan rock crystal and silver candlestick, the property of Col. E. C. Ayshford Sanford, brought £720.

At Christie's, on June 30, a suite of Chippendale mahogany furniture was sold to Mr. Harris for £3,832; another Chippendale suite belonging to the late Marquis of Hartford went to Mr. Frank Partridge for £3,225, and a Louis XV commode went to Mr. Huggin for £2,310.

\$100,000 PALMER ART FOR CHICAGO

Forty Paintings from Society Leader's Collection Bequeathed in Addition to Great \$2,000,000 Kimball Collection

CHICAGO, Ill.—Not only has the \$2,000,000 Kimball collection been added to the art treasures of the Art Institute, but famous originals from another celebrated collection have recently been acquired by bequest. Pictures from the collection of Mrs. Potter Palmer line the walls of two rooms in the south galleries of the second floor. Some of them have just been sent to America from her Paris home.

In her will the late society leader requested that \$100,000 worth of pictures be given to the Art Institute. The selection was left to her heirs. The paintings now at the institute are worth much more than that sum, connoisseurs say.

There are about forty Palmer paintings on view at present. The list includes a full length portrait of Mrs. Palmer by Anders Zorn, revealing the subject as a society grande dame, in a trailing white satin gown, with necklace of pearls and a jeweled tiara.

There are several Corot landscapes and his "Reverie"; two pictures by Pissarro, a Whistler, canvases by Edouard Manet and Claude Monet, by Delacroix, Raffaelli, Puvion de Chavannes, Gari Melchers and Degas, several by J. C. Cazin and four by Millet.

Sample of Newspaper Art News

"Ferdinand A. Carter, director of the Syracuse Museum of Fine Arts, has received an offer of \$3,000 from J. Francis Murphy, formerly of Oswego, now of New York, for the painting which the museum trustees purchased from Mr. Murphy several years ago for \$1,650."—From the Syracuse (N. Y.) Journal, June 8, 1921.

Duveen Brothers

PORCELAINS
TAPESTRIES
OBJETS D'ART

Paris — New York

AMERICAN SOCIETY OF ARMOR FOUNDED

Dr. Bashford Dean Heads Organization
Which Lends Fine Group of Japanese
Sword Guards to the Metropolitan

An "Armor and Arms Club" has been founded in this country. The president is Dr. Bashford Dean, curator of armor at the Metropolitan Museum of Art, and its secretary is Thomas Hoopes, of New York. It brings together a large number of specialists in this field of collecting. One of its first activities has been the lending of a remarkable collection of Japanese sword guards to the Metropolitan Museum, where they are now on view.

Sword decoration is one of the finest expressions of Japanese art, and the hundred guards lent by the members of the new society follow its development from the fourteenth century down almost to the present time. The decorations in insets and traceries of various metals, whose hues have been obtained under processes of "pickling," have a very high æsthetic appeal.

The removal of the Vanderbilt collection from the museum has made Gallery 25 available this summer for a display of a selection of the museum's water colors. Besides fine groups by Winslow Homer and John S. Sargent, there are examples by La Farge, Hassam, Sterner, Dougherty, Glackens, Marin and McComas. Nearby is hung a group of water colors by William Blake and some of the British artists of the nineteenth century.

Especially interesting attaches to a group of old English furniture on view in the Recent Accessions room, which includes two very important examples which are the gift of Sir Joseph Duveen, both of them from the famous Morgan Williams collection recently dispersed at auction in London. One is a carved oak chest of the fourteenth century, and the other is a splendidly carved cupboard of the sixteenth century.

Homer Saint Gaudens Becomes

Assistant Director at Carnegie

PITTSBURGH, Pa.—Homer Saint Gaudens has accepted the position of assistant director and has become a member of the official staff of the Department of Fine Arts of the Carnegie Institute. He is the author of the "Reminiscences of Augustus Saint Gaudens," published in 1909, and of many articles on the subject of art in American periodicals.

In recent years Mr. Saint Gaudens has been particularly interested in play production, with emphasis laid on scenery developed as an adequate frame for the play. He cooperated with Miss Adams in planning the production of "A Kiss for Cinderella" and last year produced Eugene O'Neill's "Beyond the Horizon." During the war he organized the first unit for the use of camouflage in France.

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Sculptor's Limestone "Sketch" of a King, Made 3,200 Years Ago, Sells for \$3,725

About 3,260 years ago a young Pharaoh ascended the throne of Egypt as Amenhotep IV. He was a physical weakling but had a brain so highly developed that in the seventeen years of his reign he did things that have earned for him the title of the "first individual in history." Idealist and dreamer, yet forceful of character, he decided things were all wrong in Egypt and undertook to set them right. He blamed the gods and the priests who ministered to the gods. Deities were very real personages in those days, and everybody believed in them, so it must have taken superhuman courage on the part of Amenhotep when he resolved to make war on them.

The greatest god of all was Ammon, war lord of Thebes, who had accompanied his father and his grandfather to Asia, helped them overthrow the Hittites and establish an Asiatic empire. This fierce Ammon owned one-eighth of all the land in Egypt and his priests knew how to use his power.

Amenhotep conceived a fierce hatred of Ammon and the other gods. He opened hostilities, shut up their temples, destroyed their images, and set up in their stead the worship of a single deity, whom he called Aten, a beneficent and kind god, whose sole symbols were the disc of the sun and its rays in the form of hands that pointed at the earth.

So zealous was the Pharaoh in setting up this new religion that he changed his own name, which meant "Prince of Ammon," to Akenaten, "servant of Aten's rays." He left Thebes, because it was the seat of Ammon, and built a fine new capital at Tel-el-Amarna, a virgin site at the edge of the desert.

If Akenaten's reign had been a long one he probably would have succeeded in eradicating the old religion and making the Egyptians worship a god whose attributes more strongly resemble those of the Christian deity than any other in history. But when he died prematurely the people quickly turned to their old gods, and the splendid new city was left to the jackals of the desert.

After the lapse of about 3,230 years, or, to be exact, in 1891-2 A. D., an Englishman, Lord Amherst, excavated the site of the great Temple of Aten at Tel-el-Amarna, and among other things he found was a sculptor's trial portrait of Akenaten, evidently made from life. Incised on a slab of limestone, measuring 13 by 9 inches, it formed one of the most precious items of Lord Amherst's great collection of Egyptian antiquities.

When this collection was dispersed the other day at Sotheby's, in London, the sculptured sketch of Akenaten was sold for £1,000 (about \$3,725). A fragment comprising the mouth and nose of Nefertiti (Little Lute), Akenaten's queen, found at the same spot, brought £350.



ten's queen, found at the same spot, brought £350.

The 965 items of the Lord Amherst catalogue fetched a total of £14,533 (about \$54,100). The highest price was £1,870 for a magnificent specimen of red crystalline sandstone carved into a squatting statue of Sen-user-senb, "steward of accounts of cattle," dating back to the Middle Kingdom. A beautifully carved wooden statuette of a lady, 9¼ inches high, of the XVIII dynasty, brought £1,000, and a companion statuette of a man, £610.

Other interesting items sold as follows: A model funerary boat of Thothmes III, in wood, showing the king at a table of food and wine, £270; a pair of bronze openwork panels from a throne, New Empire, £180; upper portion of a fine XVIII dynasty ka-door, £300; a limestone statuette of Kha-em-hat, vizier of Amenhotep III, 6½ inches high, £800; a green basalt portrait head of Queen Amenardes, 8¼ inches high, £220; a portion of a stela showing Akenaten and Nefertiti worshipping the Aten-rays, £310.

That even Egyptian antiquities are now valued more for their beauty than for anything else is indicated by the fact that an unattractive wooden coffin of the Ptolemaic period, even though it was the first Egyptian coffin brought to England (1730), brought only one pound, fifteen shillings!

BIG PORTRAIT SHOW PLANNED IN LONDON

LONDON.—Already some of our art fixtures for the autumn are being announced. Among the most interesting of these is the "Exhibition of English Portraiture," which the Royal Society of Portrait Painters will be enabled to hold at Burlington House, by the permission of the Royal Academy.

The show will date back to the work of the dead members of the Society, and will thus include interesting portraits by such men as Watts, Millais and Orchardson.

Apropos of Millais, his charming portrait of Mrs. Louise Jopling-Rome has been presented by her son to the National Gallery. This work, is an extraordinarily graceful bit of painting.

—L. G.-S.

Who Wouldn't Have "Fallen"?

DALLAS, Texas.—At the Arts Club's carnival, shapely bathing girls sold tickets to see a swimming match. As the tickets were only a dime, and as the girls were attractive, they drew many customers. What the customer saw was an inoffensive safety match floating around in a small jar of water.

SUIT OF ARMOR IS SOLD FOR £25,000

LONDON.—When the Earl of Pembroke's collection of armor was dispersed at Sotheby's the feature was the sale of the suit of armor made by "Jacob the Armourer" for Henry Herbert, Earl of Pembroke, about 1574, for £25,000; the purchaser being Mr. Ernest Duveen. The bidding started at £1,000 and went up in thousands until the total was reached.

Several pieces were acquired by Jay Gould, his best purchase being a half-suit of black armor for £210. The total for the sale was £36,920.

France Makes Ernest Peixotto

Knight of the Legion of Honor

PARIS.—Ernest Peixotto, the well-known American artist and writer, has been notified that the President of the French Republic has conferred upon him the distinction of Knight of the Legion of Honor. This award is made in recognition of his work during the war, as well as of his constant efforts to promote Franco-American amity in matters literary and artistic.

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300 FRAGONARDS IN GREAT PARIS SHOW

Exhibits Included 100 Paintings and
200 Drawings, Water Colors and Miniatures from Collectors and Museums

PARIS.—One of the outstanding events of the art season was the great Fragonard exhibition at the Pavillon de Marsan, which was conceived and carried out by M. Francois Carnot and the catalogue of which was written by M. Georges Wildenstein. Besides a hundred paintings, there were nearly two hundred drawings (some in sanguine), water colors, gouaches and miniatures.

The money taken will be devoted to the interest of Fragonard himself—that is, to the Fragonard Museum which was opened a few months ago in the artist's native town of Grasse, and which, it must be admitted, consists at the present time of little else but a charming house, set in a delicious old Provencal garden, and the palette of the master. It is too much to hope that the sum realized will permit of the acquisition of many examples of the work of a man for one of whose sepia landscapes, the size of a pocket handkerchief, the sum of 80,000 francs was paid last year at the Bardac sale. But one imagines that the secret hope is to interest the amateur in this museum, to the end that he may be persuaded to give or bequeath to it some of those pictures of which it stands in such need.

The exhibition was made notable by certain examples of the master's work which have never before been exhibited. The most important of these was the celebrated panel, "The Fête of St. Cloud," lent by the Bank of France.

The museums in Orleans, Angers, Besançon and Amiens contributed, and from the Louvre came "Les Petites Curieuses." The Ecole des Beaux Arts lent "Jéroboam Sacrificing to Idols," which earned for Fragonard the premier prix de Rome in 1752. Many works almost unknown were shown, and examples of his early work, particularly the wonderful landscapes he painted while the guest of the Abbé de Saint Nom at the Villa d'Este, which eventually formed the incomparable basis of much of his later work.

Among the collectors who contributed were the Comte Greffulhe, Sir Basil Zaharof, MM. Maurice de Rothschild, Esmont, Walter Gay, Gallimard, David Weill, Blumenthal, Fenaile, Dormeuil, Dr. Tuffier, Vicomte d'Harcourt and Mmes. Gaston Menier, Cochin, Thomson, Poges, Jacques Doucet, Cottin and Burat.

—C.

Degener Directs Ryksmuseum

AMSTERDAM.—Dr. Schmidt Degener is the new director of the Ryksmuseum. He has been for several years in charge of the Boymans Museum, Rotterdam.

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PUBLISHED BY
 THE AMERICAN ART NEWS CO., Inc.
 786 Sixth Avenue, New York

Entered as second-class matter, February 5, 1909,
 at New York Post Office, under the Act,
 March 3, 1879.

Published Weekly from Oct. 15 to July 1 inclusive.
 Monthly from July 1 to Sept. 15 inclusive.

SUBSCRIPTION RATES	
YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies	.15

WHERE AMERICAN ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's - - - Fifth Ave. and 27th St.
 E. H. & A. C. Friedrichs Co. - - 169 W. 57th St.

WASHINGTON
 Brentano's - - - F and 12th Streets

BOSTON
 Vendome News Co. - - 261 Dartmouth St.

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 A. C. McClurg - - 218 Washington St.

PHILADELPHIA
 Wanamaker's - - (Book Counter)

CINCINNATI
 Albert H. Friedel - - Burnet Building

LONDON
 American Art News Office - 17 Old Burlington St.

Bottom, News Agent - 32 Duke St., St. James, S.W.

PARIS
 Galerie Simonson - - 10 Rue Caumartin

Vol. XIX JULY 16, 1921 No. 38

RARE BOOKS TO BE TAXED

There can be no explanation of the failure of the framers of the Fordney tariff bill to include rare books in the provisions of the free list except that it was an oversight on the part of the committee. It is unbelievable that Congress would discourage the bringing of these precious old literary relics to this country by the imposition of a 20 per cent. duty. Nevertheless, the lovers of rare books and all others interested in the cultural development of the nation should lose no time in making representations to the law makers at Washington.

Not long ago the English newspapers were bitterly deploring the fact that when old books were offered at auction in London, American buyers were carrying off whatever they chose. It was even proposed that the English government prohibit the exportation of literary treasures.

Under the beneficent provisions of former tariff laws, which admitted free of duty books that were twenty years old, many great libraries have been built up in this country. Like the collections of art, these collections of precious books are all destined some day to become the property of the public. Already Mr. Henry E. Huntington, the nation's greatest book collector, has transferred his \$20,000,000 collection to the state of California, together with a marble palace to house it.

It would be almost a public calamity if Congress failed to correct the mistake of the framers of the Fordney bill.

THE ART TARIFF ISSUE

Apparently the fight of the American art world against the revival of duties on the importation of art has been won. The victory gained in 1913, when for the first time art was placed on the free list, will have been confirmed if the Fordney bill is passed as it was drafted.

The thousands of men and women all over the United States who have been working to promote the great American art movement, whose purpose is to cultivate an appreciation of beauty and to raise the cultural standards of the nation, are to be congratulated.

One of the greatest arguments against taxing art is the fact that sooner or later the public becomes the possessor of the collections that are formed by wealthy Americans and that to discourage the forming of these collections would be to deprive the people of a future heritage. The history of American museums bears out this argument. Two object lessons have developed in the last fortnight, both in Chicago, the Art Institute of that city becoming the possessor, by bequest, of the \$2,000,000 Kimball collection of paintings and art objects and of \$100,000 worth of modern pictures left by Mrs. Potter Palmer.

It can almost be said that our public museums are the ultimate destination of all the important objects of art brought to this country from abroad.

The great final end which the free importation

of art is intended to serve is the development of the aesthetic sense in Americans. The nation will benefit in two ways by fostering the appreciation and the creation of beauty in America. It will be both a happier nation and a richer one. When beauty is put into a people's products, thereby enhancing their monetary value without using up any of the nation's material resources, the gain made is clear gain.

This brings us to the subject of industrial art and industrial design, and here we find an omission in the new tariff bill so grave that Congress surely will take cognizance of it. There is a vast difference between the pictures, engravings and sculptures which should be admitted free and the commercial designs turned out by the industrial ateliers of Europe so cheaply that, if allowed to flood this country without restriction, they would destroy the industrial art movement which we are laboring so hard to build up.

The situation has been laid before the art world by Mr. E. Ericson, president of the Wall Paper Designers' Association, in a statement printed elsewhere in THE AMERICAN ART NEWS. The various societies of industrial artists should lose no time in laying their case before Congress.

A tariff barrier consisting of a duty of at least 25 per cent. ad valorem should be erected against the importation into this country of designs intended to be sold to American manufacturers or to American publishers.

There is no inconsistency on the part of the art world in demanding this protection. Quite the contrary, it is wholly consistent with the effort to promote the development of art in the United States.

MUSEUM PROPAGANDA

Joseph Breck, assistant director of the Metropolitan Museum of Art, recently paid a visit to Minneapolis, of whose Art Institute he was the first director. The newspapers there sought interviews with him and he talked with the reporters. The *News* quotes him as saying that America is developing a national art, despite its polyglot and changing population.

"The favorite form of expression of American art," the *News* quotes Mr. Breck as saying, "is landscape painting, and I should say that its leading characteristic is sanity. It is not unlikely that this comes from the mixture of many racial ideas, equalizing and holding each other in check."

The *News* adds:

"Improvement in the industrial arts is seen by Mr. Breck as the most hopeful art movement in America today. He believes art museums should keep pace with this movement because this brings the art museums into closer touch with the people. Few can have good pictures, he declares, because of the cost of a good picture, but everyone has furniture, and if the museums by showing good examples of furniture or textiles lead the people to buy better things for everyday use, he believes a great deal will have been accomplished."

Now, that is the way a museum official should make propaganda for the great American art movement. Getting words like these into print is rendering a service that is golden. Running a museum is an important thing, but getting people interested in the art that museums hold is of even more importance.

THE AMERICAN ART NEWS sincerely hopes that Mr. Breck will not be disciplined by the Metropolitan Museum for his "indiscretion." The art writers of New York will gasp with astonishment when they see that an official of the "Met" has talked for publication otherwise than at that big mahogany table in the trustees' room around which they are summoned once every month to get copies of the museum's *Bulletin*.

It seems to be an unwritten (or maybe a written) rule of the Metropolitan not to let anything get into the newspapers that is not already printed in the *Bulletin*, which is handed out to everybody on "press day" with a release date attached. Every newspaper person who ever got wind of a story or who ever sought to get an expression from some museum official on any sort of topic, knows about this rule. The folks up at Eighty-first street and Central Park are as close mouthed as if they were full of nothing but state secrets. It isn't their fault; it's the awful system of formality and convention that has grown up in the big institution and which nobody seems to have the courage to smash.

What a flood of propaganda on art matters would fill the New York newspapers if Mr.

Edward Robinson, the director, were free to give his ideas to the newspaper writers when they ask for them, or if interviews on art topics could be had from the genial Mr. Bryson Burroughs, who is full of views on painting and can express them so engagingly; or Mr. Bosch Reitz, curator of Far Eastern Art, who can make aesthetics as interesting as romance! And the things that would emanate from Dr. Bashford Dean, who knows more about old arms and armor than anybody else in this country, or from Mr. Albert M. Lythgoe, the expert in Egyptian art, or William M. Ivins, Jr., who in these days of renewed interest in graphic art has a wealth of ideas about prints, all the way from Durer to Van Gogh and John Marin!

When the Metropolitan adds to its treasures it is quite proper that secrecy be observed until such time as the "news" shall be given out to all publications for use at the same time. But in other matters the museum should be a reservoir of ideas, always on tap for any writer that seeks to utilize them. Let the red tape that holds a gag to the mouth of every Metropolitan official be cut away. Let them talk, just as their colleagues do at the Louvre, at the British National Gallery and at all the other American museums from Boston to San Francisco.

BETTER TASTE

It has been ascertained by the *Bookman* that the four "best sellers" in the supposed giddy season of light reading are "Main Street" by Sinclair Lewis, "The Brimming Cup" by Dorothy Canfield, "The Age of Innocence" by Edith Wharton, and "Moon Calf" by Floyd Dell, and writers on books have been calling attention to the fact that all four of them are novels of such superior craftsmanship and serious meaning that, as one critic says, they "enrich the quality of our literature."

May this not be taken as an augury of hope in the kindred realm of art? Should not a public that has grown to prefer artistic excellence in literature be expected to turn from cheap chromos and "department store" and "notion counter" art to meritorious paintings, etchings and wood blocks in the decoration of their homes?

SCULPTURE AND SONG

France has started something new in the way of monuments. She has invoked the sculptor's talent to perpetuate the memory of "Madelon," a song that helped to win the great war by lightening the hearts of her soldiers when they were sorely beset.

Why not? A song is a living thing, that has its day, performs its duty, then dies. When that duty has been a distinct service to a nation, why should that nation not seek to perpetuate its memory? Who in this country now sings "A Hot Time in the Old Town Tonight," which bravely carried our boys through the belligerent days of 1898? Who in England now sings "Tipperary"? And, to return home again, who now shouts "Over There," whose nifty swing was Georgie Cohan's contribution to making the world safe for democracy?

Let the brave dead songs that went to war and helped win battles be honored forever in their heroic roles.

THE VERMEER AUCTION

When Vermeer's "Little Street in Delft" was offered at auction in Amsterdam and sold without being sold, THE AMERICAN ART NEWS had some unpleasant things to say about auctions which were not quite auctions.

The Netherlands Chamber of Commerce in New York has sent to THE AMERICAN ART NEWS a communication explaining certain features of auctions in Holland, to which space is gladly given. The chamber says:

"Unrestricted sales may be the vogue in the United States, but very seldom, if ever, do we hear of them in Holland. The firm of Frederick Muller & Company has never in its whole history held an unrestricted sale, from which it appears that the auction which resulted in the sale of Vermeer's 'Little Street in Delft' was not held under the rules and custom of an 'unrestricted sale.'"

"Those who visited the auction knew this, since nothing in the catalogue indicated that, contrary to the Dutch custom, this would be an unrestricted sale. On the contrary, most of the serious contenders for the masterpiece had been told by Frederick Muller & Company of the sum for which the owner of the piece had offered it to the Dutch government and what amount he had stipulated as the lowest limit for which he would part with his masterpiece. "Your statement that the auction room serves to establish a basis for values in art is not ac-

The "Matisse Girl"

The philosophy of extremist art should have reached Virginia Hicks of Baltimore before she tried to kill herself because she was "ugly." This misguided young woman had a sore grievance against the façade of her mental house. A fairer face had lured away the man she loved. Her heart-broken little message about the futility of homeliness may well be examined in the light of public taste in art at the present time.

Because one obscure man had scorned her freckles and her retroussé nose in favor of a face of the early Harrison Fisher period, she wrote such things as—

"The world is no place for the homely."

"Men look only for beauty."

"They are all alike."

"I never want to see one again."

"I want to die."

"The only man I want to see is God."

When this unfortunate débutante recovers from the poison she took she should become worldly practical and take up the study of how to utilize her homeliness in a world that has revolted against prettiness. Virginia may command the admiration of the whole world if she will take her ugliness to the right market. Let her carry her Matisse face, in a proper frame, to Fifth avenue. Let her capitalize her retroussé nose, make an asset of her freckles and go where men are glorifying the ugly in art and creating a demand for pictures of women who are appositely of the types that have heretofore been accepted as beautiful.

Collectors, we are told, are now buying extremist art. Examples of distorted and exaggerated female forms, painted in a masterful way, frankly, fearlessly, beautifully, ugly—what a chance for Virginia or any other homely woman to help fire the brains of the men who are making art lovers sit up and rub their eyes.

Why can't the ugly women see the advantage to them in the propaganda of the new art, which even the Metropolitan Museum, that stronghold of kaleidoscopic beauty, is now furthering by means of its Post-Impressionist show? Now is the time for the homely girl to come in on the reverse wave whose undertow has seized her pink, pretty and sweetly obvious sister.

Casting forth into the future, we may very well ask, "How long will it be before the popularity of the 'Matisse girl' will be sought to grace the front ranks of the Ziegfeld Follies with her 'modern' form?"

Virginia Hicks should have beat him to it and tied a can to the old fashioned young man who ran away with an obviously and nauseatingly pretty girl. He simply is not in Virginia's class.

The pioneers of modernistic art have gone quite a good deal farther than Virginia in their latest ideal, the heavy limbed, peasant faced, sausage fingered woman. She is being placed on the walls of our smart connoisseurs. If they hang her in their living-rooms, why should they not enthrone her at their breakfast tables?

How much better a fate for the gloriously homely Virginia Hicks to marry a wealthy art amateur than to kill herself because of a hopeless boob who did not appreciate her ultra-modern style!

—Ward Burnham.

cepted in Holland. Art buyers may be interested in them in order to compare the prices of various sales or auctions for a general idea of price trends, but the auctions themselves serve exclusively the purpose of transferring art objects. From this you will understand that under present conditions of price fluctuations no owner of a really valuable art object, such as "The Little Street," would care to offer his property at an unrestricted sale."

In view of this explanation, it is undoubtedly misleading to use the word "auction" in writing about public sales in Holland. Webster's Dictionary defines an auction as "a public sale of property in which the price offered is increased by bids, until the highest bidder becomes the purchaser." There is no qualification of this definition, and for this reason use of the word in relation to public sales that are always restricted cannot help but work injustice. It would be much better to use simply the expression "public sale."

When Bundy Paints

When Bundy paints I see in color-form
 The wonder of the world in cloud and sky,
 And forest-glade and trees and hill-tops high,
 And tender trembling grass, and summer storm
 That hurries o'er the heavens where it's born,
 To leave as dewy-wet as baby's eyes
 The flowers and fields; the sunset and sunrise—

All Nature gleaned a gallery to adorn:
 A lovely lyric with a minor note
 That sings of Life and Love and poignant pain;
 Of parting of the ways, of tears unshed.—
 A melancholy stream on which we float
 Into the occult distances, and strain
 To hear the long-stilled voices of the dead.

—ESTHER GRIFFIN WHITE.

Exhibition Nets 500,000 Francs

PARIS.—The Dutch exhibition at the gallery of the Jeu de Paume has realized more than 500,000 francs. As the expenses have been borne by the Dutch government, the entire sum will be used in the devastated regions.

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**FOURTEENTH SUMMER
SHOW AT KNOEDLER'S**

Forty-two Paintings by American Artists of the Present and Past Are on View—Other New York Displays

Visitors to the Knoedler Galleries will find an exceedingly interesting display at their "Fourteenth Annual Summer Exhibition of Paintings by American Artists." The forty-two pictures are about evenly divided between the work of contemporary men and masters who are deceased.

The last well known American artist to pass away, Abbott Thayer, is represented by two excellent examples, "Hillside Pasture," painted in 1879, and "Woodland Pasture," of later date. "Windham Landscape" is a most exquisite example of the late J. Alden Weir, and "October" is an unusual landscape by the late William M. Chase, whose motive is brown fields and morose sky.

Among the older Americans may be mentioned a very rich and glowing Wyant, "Indian Summer, Arkville," a Twachtman entitled "Twachtman's House," an example of Homer D. Martin, George Inness and George Fuller.

Of the works by living men, especially noteworthy is a painting by Robert W. van Boskerck because it doesn't look like a van Boskerck at all. He has broadened out and got away from the closely painted analytical; "In the Adirondacks" is almost as sketchy and full of synthesis as a Wyant.

Other mention should be given to Oliver Dennett Grover's "Venice," to George Bellows' "The Skeleton," a landscape with the framework of a ship in it; Robert Vonnoh's "Autumn Days" and an exquisite small work by Harry F. Waltman entitled "Winding Stream."

Some Adirondack Subjects

Four subjects by Frank B. Couch, interpreting the Adirondacks at different seasons, make a special display at the Powell Gallery, 117 West Fifty-seventh street. Particularly good is a winter scene, with clinging, wet dank snow. As a pendant there is a work which shows the first green color of spring—a green which is different in the Adirondacks from almost anywhere else on earth.

Mr. Couch shows himself to be an observer of uncommon power. His love for nature is not superficial.

Spring Group at Montross's

A spring exhibition of selected American paintings was the attraction at the Montross Gallery, No. 550 Fifth avenue, recently. Gari Melchers was represented by two works, an interior, "Mantel Shelf," and a flower composition. "Rainbow in the Desert" by Childe Hassam a beautiful bit of color with good design. There is fine quality in W. L. Lathrop's

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**Wonderful Characterization Achieved by
Avard Fairbanks in Idaho's "Doughboy"**

In the opinion of many, the most notable piece of American sculpture growing out of the world war is Idaho's "Doughboy," which is the work of Idaho's own native son, Avard Fairbanks. It has been adopted as a state symbol, and each county will possess the statue, to be used in each instance with a different monumental setting.

The remarkable thing about the "Doughboy" is its exact characterization of the young manhood of Idaho, both in spirit and in physical appearance and feature. The soldier who stands with jaw set and gun ready for action is so typical that no one can mistake his origin. He could no more come from New York, or Florida, or Ohio, or Texas than he could from Madagascar. He comes from the Northwest and nowhere else.

His very attitude is eloquent of his nature. With head turned to study a new situation, it is evident that he has just come forth from an old one on the battlefield in which he has been victorious. He is a true soldier, from his shoes to his helmet, but it is also evident that he is an "individual," accustomed to act on his own initiative and willing to cope single-handed with any situation that may arise.

Mr. Fairbanks is professor of sculpture at the University of Oregon. At the age of thirteen he won a scholarship in the Art Students' League of New York, and at fourteen exhibited in the National Academy of Design.

"Old Lime Kiln." A typical composition by Horatio Walker was "Wild Ducks." Two works by W. J. Glackens—one in his old style, "The Big Rock," and "Head of a Young Girl," in his latest Renoir manner.

"At Magdala," by Bryson Burroughs, shown in his recent exhibition at these galleries, is welcome for its classic beauty, however reminiscent it may be of Puvis de Chavannes. The excellent drawing, interesting pattern and delicate, harmonious color mark it a sincere work of art.

"Boiling Surf," by George Bellows, is forceful, of course. His "Young's Farm," however, seems to have been painted partly out of doors and partly in his studio, for the cow in the foreground is scarcely in atmospheric keeping with the landscape. "Harbor in Winter," by Jonas Lie, is excellent. There were interesting works by Allen Tucker, Paul Dougherty, Henry C. White and Hayes Miller. Robert Henri showed his early "Ballet Dancer," which for quality and sincerity always stirs admiration.

Early American Prints Shown

At the New York Public Library the exhibitions of "American Wood-block Prints of To-day" and "Recent Additions to the Print Collection" will continue until fall. Besides these, there has been placed on view a selection of early American prints, embracing the noted engravers in this country in the eighteenth and the early nineteenth century. This display illustrates the development of copper engraving in the United States. In the earliest work the antiquarian or historical interest predominates. Technical weakness is leniently regarded when one considers such plates as Doolittle's four pictures of the battles of Lexington and Concord.

Besides the scenes by Doolittle, there are historical subjects by Tanner and others; portraits of notables by Revere, Eckstein, Pelham, C. W. Peale, Edwin, St. Memin, Hurd, Savage and Tiebout; old views of cities and notable bits of natural scenery by J. Hill, Maverick, etc., and book illustrations, book-plates, banknotes, Masonic and fire company certificates and business cards.

Robert B. Brandegee Is Stricken

HARTFORD, CONN.—Robert B. Brandegee, noted portrait painter, who has lived and worked in Farmington for many years, and who, it seemed, had regained his health, which failed after the death of his wife, Susan Lord Brandegee, has suffered a stroke of apoplexy, and his friends are gravely concerned.

C. W. KRAUSHAAR

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and Sir Seymour Haden**"COR ARDENS" ART'S
LATEST MOVEMENT**Chicagoans, Aided by Professor Roerich,
Start Society Based on the Universality of Ideals in Life's Expression

CHICAGO.—There has been recently founded in Chicago an international artists' organization known as the "Cor Ardens." Its symbol, true to name, is a flaming heart.

At the beginning of this year a small number of Chicago artists began to lay the foundation for this organization. In April Professor Roerich came to the city and gave the greatest encouragement, saying that in London, Paris and the many other art centers he has visited, very similar ideas and ideals were developing in certain artistic circles.

Professor Roerich joined the organization, gave valuable advice and is now active in communicating with artists the world over who are in sympathy with the ideals of "Cor Ardens." Those eligible for membership are architects, composers, writers and poets, as well as painters, sculptors and graphic artists.

The official declaration of the society is as follows:

"Cor Ardens" recognizes art as the universal medium of expression and an evidence of life. It realizes the phenomenon that ideals in art manifest themselves simultaneously in all parts of the world and, therefore, acknowledges the creative impulse irrespective of heritage. Art should be created with honest mind and from genuine necessity. 'Cor Ardens' is a concrete move to bring together, at least in spirit, sympathetic isolated individuals.

"We must walk the rising road of grandeur, enthusiasm and achievement with all the powers of our spirit."

"The organization aims—

"First: To form a brotherhood of artists which is international.

"Second: To hold exhibitions without juries, without prizes and without sales.

"Third: To create centers where art and artists of all countries will be welcome.

"Fourth: To work for the establishment of universal museums where works donated by members may have a permanent home.

"'Cor Ardens' shall be the emblem as well as the symbol of this brotherhood of artists."

The officers of "Cor Ardens" are as follows: President, C. Raymond Jonson; secretary, Carl Hueckner; treasurer, Raymond Shiva; vice-president, Rudolph Weisenborn; assistant secretary, Agnes Squire Potter; assistant treasurer, H. Leon Roecker.

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ONLY NINE PICTURES SOLD AT CARNEGIE

Six Foreign Works and Three by Americans Comprise "Sum Total" of the Big Show—Attendance was 50,000

PITTSBURGH, Pa.—Only nine pictures, three of them by American artists, were sold at the big international exhibition at Carnegie Institute, which has closed. The attendance during the two months was 50,000. It is proposed by some to change the date of the exhibition from spring to fall, in the hope that more sales will result.

The pictures sold were: "Portrait of a Young Woman," by Mme. Olga de Bozanska, of Austria; "The Balustrade," by W. Russell Flint, of Scotland; "A Gray Morning," by A. H. Gorson, of Pittsburgh; "Flight into Egypt," by Henri Lerolle, of Paris; "The Tea Table," of Henri Le Sidaner; "The Table With the Basket," by Le Sidaner; "A Spring Evening," by R. J. E. Mooney, of London; "Sunset, Point Sublime, Colorado Springs," by Robert Reid; "McGee's Farm," by Anita M. Smith.

Russian Art in America to Be

Theme at Big Armory Pageant

The pageant of "America's Making," which will be held at the Seventh Regiment Armory next October under the auspices of the New York Board of Education, will have some very interesting art features. Thirty-two nations will be comprehended in the exposition, and the influence which the art of many of these nations have had on American life will be shown.

The Russian committee will publish an "Almanac of Russia's Contribution to America," and Miss Alla Kretchman will write an article on Russian art in this country. She asks readers of THE AMERICAN ART NEWS who know of Russian paintings or other objects of art, whether in museums or in private collections, to write to her at No. 340 West Eighty-fifth street.

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Indiana's "Big Four," Standing in a Line,
Give a "Sitting" to Mr. Wayman Adams



WAYMAN ADAMS PAINTING "THE BIG FOUR"
Courtesy of the John Herron Art Institute

The accompanying illustration shows four painters being given a dose of their own medicine. Another artist has them lined up, doing their best to "hold that position" until he perpetuates their lineaments and their characteristics on his canvas.

This hard experience befell the members of that group of Indiana painters who were humorously dubbed "The Big Four" by a friend several years ago—a name that has clung like dried paint to an old blouse.

Wayman Adams is the man who put them "on the line," and the names of the four, beginning at the left, are Theodore C. Steele,

Otto Stark, Ottis Adams and William Forsyth.

Mr. Adams painted this group portrait at the John Herron Art Institute, in Indianapolis.

The Bulletin published by the Institute says of the portrait:

"It represents the four painters especially notable for the upbuilding of art in Indiana, whose influence for good in the field of aesthetic taste in this community is inestimable. Apart from the pleasure aroused by the picture as a study of character, the personal interest is very strong, and as an historical record the painting possesses great value."

TIFFANY FOUNDATION TO HAVE A GALLERY

Takes Room at the Art Center, Where the Work of Artists It Helps to Train May Be Shown and Offered for Sale

The Louis Comfort Tiffany Foundation has arranged with the Art Center for a gallery in that institution's new building, Nos. 65-67 East Fifty-sixth street, when it opens in the fall, for the exhibition and sale of the work of the artists who have been given training by the Foundation.

At the third annual meeting of the Foundation, held at its home, Laurelton Hall, Oyster Bay, L. I., the members present were Louis Comfort Tiffany, founder; Daniel Chester French, vice-president; Francis C. Jones, George F. Kunz and A. Douglas Nash, trustees; Gourdon S. Parker, Mrs. W. A. W. Stewart, Robert Vonnoh and Harry W. Watrous, of the advisory art committee; Stanley Lothrop, director of the Foundation, and George F. Heydt, secretary.

Edwin H. Blashfield was elected a trustee. It was decided to supplement the seal of the Foundation with the words "Art Guild" to better explain the nature of the institution. The Foundation aims to bring together artists and craftsmen, and it is proposed that the alumni should grow into an association or guild to help each other in art endeavor and to bind the various arts more closely.

Art School Opens Paris Branch and Adds New Courses Here

The New York School of Fine and Applied Art has announced that a permanent branch has been established in Paris, with a general session of eight months and a summer session of two months. The general session is for

students of the New York school who have completed at least one and one-half years of training and who desire to study in Europe, their work to be adapted to American problems. The summer session is for teachers and supervisors of art and others who desire a broader scope with practical work abroad.

The New York school is now offering, besides its fully established courses in landscape and domestic architecture, interior decoration, poster and display advertising, costume and industrial design, illustration, etc., a new course in stage design, with the co-operation of well known theatrical interests.

Information in regard to its courses may be had at the school, 2239 Broadway, or by telephone, Schuyler 9645.

Gallery on the Moors to Broaden

Scope in Sixth Summer Exhibit

The Gallery on the Moors, at East Gloucester, Mass., has favored THE AMERICAN ART NEWS with some further details concerning the sixth summer exhibition, which will be read with interest because of the great success of the undertaking and its growing popularity with the art-loving public.

The paintings and sculpture in the first four exhibitions were invited by the gallery, but last year a jury system was substituted, the jury being elected by ballot of the previous exhibitions. This year still another plan is to be tried, a jury being appointed by the gallery with the idea of combining different elements and introducing some outside influences. This jury will consist of five (two out of town) to judge the paintings, and two to judge the sculpture.

All works must be delivered to the gallery, unpacked, by July 27. Press view and varnishing day will be held on August 2, and the exhibition will be open to the public from August 3 to August 21. Miss Helen Wright, of the print division of the Library of Congress, Washington, will have charge of the gallery.

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BERLIN

July 3, 1921.

A large—perhaps too large—graphic display in the Academy of Fine Arts exhibits this time every sort of style. The will and determination of the president of the Academy, Max Liebermann, has brought together an exhibition whose more than 2,000 works represent a rich unfolding from Klinger up to the most modern representatives.

Drawings are the most intimate emanation of the artist's personality. They lead us not only into the work-shop of the artist, but also to the first inspiration of his imagination. The original idea, which is often blotted out by the long-continued work necessary to the accomplishment of a large picture, is to be seen in drawings most clearly. Added to this, just now, is the fact that such objects can still be afforded though the times be hard.

Owing to the prodigality of numbers, only a few names can be mentioned. One may enjoy Liebermann's well known nature studies, with their life-like contours, Professor Kampf's classical studies from models, Slevgot's graceful and capricious drawing, Rudolf Wilke's grotesque imagination, and Barlach's figures of fancy.

Memorial exhibits of the works of Max Klinger and Adolf Hildebrandt are included. The most prominent collections of Klinger's graphic work in Dresden and Leipzig have contributed to the display. This artist's personality lives in spite of all enmity. His rich imagination always captivates. In contemplating this display, one sees the artist at work—awe-inspiring work. The Hildebrandt exhibition, besides graphic work, includes some portrait busts, statuettes and plaques. The drawings prove he was a sculptor who never forgot that untiring work was an important condition of success.

The general protest that arose at the ruling of the ministry of instruction concerning the paying days for the public galleries was augmented by the voices of various economic and artistic societies. The authorities at last agreed that the galleries be free to the public three times a week; that is to say, each day one of the galleries has free entrance. Students, artists, scientists and craftsmen, moreover, are able to procure yearly or monthly tickets at nominal cost.

—F. T.

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PARIS

July 4, 1921.

M. Jose-Maria Sert is a Spaniard, and in matters of art Spain is an extraordinary country. M. Sert is a mural decorator, and the two sets of panels on exhibition at the Arnold Seligman Gallery, Place Vendôme, are among the most astounding achievements of their kind, either of the present or of the past. They are the property of the Marquis of Salamanca and Mrs. Arthur Keppel. It is only with the great Venetians that the work of M. Sert can be compared, and in certain directions he may be said to surpass the old masters, whose subject matter—let us be frank enough to admit—was sometimes very dull. This Spaniard's color is infinitely richer than the color of his predecessors.

It has the freshness and brilliance of the most beautiful Chinese porcelain and the transparency of Limoges enamel. His métier is absolutely his own and these immense panels suggest the screens of Coromandel on a larger scale. They have the soundness of lacquer and, like lacquer, a quality seemingly imperishable.

Against a background of strange landscape and fantastic architecture, M. Sert sets forth the sumptuous, intense and stirring life of his princesses, courtisans, acrobats and mountebanks, decked out in clothes of the utmost brilliancy. To these he adds the beautiful accessories of bibelots, flowers, fruits, and animals—all forming part of the revels so brilliantly depicted. In thinking of the work of M. Sert it is necessary to imagine a combination of Veronese, Goya, Piranesi, Beardsley and of the great Chinese decorators.

We have been accustomed, since the first Russian ballets were produced, to look upon the Russians as the most audacious colorists of our time. Yet a comparison of the decorations of M. Sert and the work of the Russian artists, now being shown at the Galerie La Boétie, proves that this is true to a limited extent only. Russian audacity is essentially a barbaric quality. It is self-conscious, refined, often decadent, and for the most part very attractive. But an impression of astonishment and pleasure once produced, the reaction is one of weariness.

The landscapes of Roerich are fine scene painting; the landscapes of Anisfeld are mere primitive backgrounds. Bakst is a good draughtsman, whose work is both graceful and attractive, but his reputation has been overdone, and as for Larionow, he is both clumsy and impudent.

Two artists stand out from among the others—Jacovleff and Grigoriew. The former went to the primitives for instruction but not for a formula. He is conscientious, deliberate, cold. M. Grigoriew is not cold. His drawings reveal a troubled soul and gifts of a very rare order.

M. Milman's landscapes, which show the direct influence of Cézanne, are beautiful in subject and powerfully composed.

Juries and politics! The jury of the Société des Artistes Français this spring rejected a picture. The artist went and complained to the senators and deputies of his constituency. They intervened for him at the Fine Arts Minister's, who sent his representative to the jury, inviting them kindly to go back upon their decision, which, regretfully, but no less certainly, they did.

It is curious that there is no school of painting less known in Paris than the British School, a fact which has been so much deplored that we must congratulate ourselves on the two exhibitions now under way. One group is showing at the Galerie Druet, rue Royale, but I am afraid that this collection will give the Parisian but a very incomplete idea of English art. The collection undoubtedly shows talent but the general effect is anæmic. John Nash dominates with a few robust and syncretical landscapes. Robert Bevan and Knight Kauffer have both reproduced the atmosphere of the English countryside, but their work is timid.

At the Galerie Knoedler, Place Vendôme, the works of three English portrait painters, Glyn Philpot, Gerald Kelly and Oswald Birley, are on exhibition. They are all, in the best sense of the term, society portrait painters. They lack defects rather than qualities. A work of art should, in a sense, be the outcome of the hours spent in wrestling, as did Jacob with the angel. There is a fine portrait of Sir Philip Sassoon and one of John Yorke, both by Glyn Philpot; Barbara Back by Mr. Kelly, and the charming portraits of Lady Lavery and Mrs. Geoffrey Lee by Mr. Birley. —C.

LONDON

July 4, 1921.

I wrote a few weeks ago of an exhibition, at one of the West End galleries, of pictures rejected by the Academy, and suggested that this but strengthened the hand of the hanging committee. Apparently, however, the artists of standing were withholding their canvases in anticipation of the show which has now been organized at the Guildhall and which gives a rather different complexion to the matter. Men such as John Collier, Tom Mostyn and Bernard Gribble have not hesitated to challenge publicly the decision of Burlington House, and certainly their courage has been justified. The show is, on the whole, well up to the standard of past years in the Academy, though the view of one critic as to the rejected having proved in their time models which the accepted of this year have merely copied, is a little wide of the mark.

The opportunity provided by Messrs. Agnew, of 43 Old Bond street, of viewing Herbert Haseltine's bronzes of horses in a one-man show instead of, as before, as solitary exhibits in miscellaneous exhibitions, is distinctly valuable, for it gives us a more comprehensive idea of this talented sculptor's versatility in equine portraiture. The horse in sculpture is seldom a satisfactory thing; it usually enrages the turf expert and leaves the art amateur cold. Mr. Haseltine's horses, however, are of a very different sort. From the thoroughbred of the polo player's mount to the worn-out wreck that has played its part in the world-war, this sculptor understands his models. He captures the jaunty, mettlesome stride of the racer as well as the stricken gait of the bull-fighter's victim, and he gives us both free of sentimentality or exaggeration. His modeling is good, his composition in the groups admirable; his horses have character, and there is no sacrificing of essentials to subordinate details. The group entitled "Les Revenants," representing the wretched, gassed and wounded horses returning home from the front, is included by courtesy of the French Government, by whom it has been bought for the Luxembourg.

More than one successful modern etcher can date his "arrival" from the first exhibition of his work at the Greatorex Galleries, at 14 Grafton street. To the list will no doubt be added that of Charles W. Cain, the young cartoonist who is now for the first time making an excursion into the art of the etcher. The war took him, at the age of only twenty-one, from his work on the *Johannesburg Star* and transplanted him to India and thence to Mesopotamia, both of which localities have furnished him with themes most congenial to his style. His tiny studies of Eastern architecture have delicacy without being finicky; his rivers possess a liquidity which in this medium is rarely achieved without years of study and experience. Mr. Cain is an etcher to watch, and his etchings, from the commercial point of view, are things to gamble in.

Troy Kinney shows at Greatorex's, among other works, a number of those studies of dancers in which he excels. Seldom has the elusive charm of Lopokova or the lithe grace of Nijinski been so captured as in his etching of these two in "Les Sylphides," nor the genius of Pavlova as in his drawing of her in "Amarilla." His style grows freer and more firm with his ripened experience. Included among the Troy Kinney etchings are several, of which examples have now become exceedingly difficult to obtain. —L. G.-S.

San Francisco

At the museum of the Palace of Fine Arts, J. Nilson Laurvik, director, has assembled three exhibitions by modern men that are as diverse in viewpoint as the most jaded taste could desire.

The canvases of the late Rex Slinkard are mystical, dreamy things—interpretations of the emotions rather than of the world as the average person sees it. The second group is by Stephen Haweis, who has painted the South Sea Islands—as he saw them. His sense of design is as exquisite as the lovely colors with which he works, and whether his interpretation is simple or involved it is a living thing, rhythmic and harmonious. The third painter is Randall Davey, for the privilege of seeing whose work the city is indebted to E. Raymond Armslay, a local collector.

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A portrait of Elihu Root by Philip A. De Laszlo, painted for the Carnegie Endowment for International Peace, is on view at the Corcoran Gallery. It is a remarkable and striking representation in Mr. De Laszlo's most brilliant manner. It is three-quarter length, standing, the head carried high, the expression earnest and alert. One cannot imagine a more inspiring subject for an artist of Mr. De Laszlo's appreciation.

The exhibition of the American Water Color Society will continue throughout the summer at the Corcoran Gallery of Art. It comprises about a hundred examples by some of the leading artists in this medium. It is a rotary exhibition, sent out under the auspices of the American Federation of Arts.

Jo Davidson's striking, rugged, bronze busts of war heroes will remain in the small bronze room of the Corcoran Gallery for the rest of the season. They suggest rapid, half-hour modeled sketches, but each is a distinctively characteristic likeness.

The Pennell collection of Whistleriana, in one of the galleries of the prints division of the Library of Congress, is creating the greatest interest. It is a part of the great collection of Whistler material which Mr. and Mrs. Joseph Pennell made during thirty years of intimate acquaintance with the artist, and have now given to the nation. It consists of etchings, lithographs, pastels, various editions of the "Gentle Art" and the "Ten O'Clock," catalogues, letters, original documents in the Whistler-Ruskin trial, the Eden case, photographs of his paintings, caricatures, posters and a vast accumulation of intimate and personal data. The Pennell gift will make a valuable supplement to the gift of Mr. Freer, whose gallery is rich in Whistler's paintings and drawings.

A collection of the wild flowers of the Canadian Rockies painted in water color by Mrs. Charles D. Walcott, wife of the secretary of the Smithsonian Institute, is shown in the atrium of the National Gallery. —H. W.

Dayton, O.

The reception room at the Dayton Museum of Arts shines forth in glory with a splendid Duveneck in the position of honor—"Mamie," a portrait of the painter's niece.

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BOSTON

"I remember the black wharves and the slips,
And the sea-tides tossing free,
And Spanish sailors with bearded lips,
And the beauty and mystery of the ships,
And the magic of the sea."

—Longfellow.

For their summer exhibition the Vose Galleries have opened an elaborate display of old ship pictures. To the collector of ship portraits, to the many descendants of New England's once flourishing band of sea merchants, to all who have followed the call of the sea, these fifty-odd lithographs, engravings, water colors, oils and models of old-time ships should prove a mine full of interest.

The artists who painted these ships are all gone and their names almost entirely forgotten. They came from all parts of the world and settled in the port towns. Here they plied their trade. No matter to what harbor his voyage might take him, a captain always found artists willing and eager to paint his ship for a nominal sum. As each artist utilized his own surroundings for the background of his pictures, a miscellaneous group of ship portraits, such as this one, naturally shows many different ports.

Only a few can be mentioned. In "Rada di Napoli, 1650," a beautiful square-rigged ship, sails furling, is pictured lying idle in the harbor of Naples. The black and white of the vessel's hull is in sharp contrast to the vivid blue of the water and sky. In the distance an active volcano is gushing forth clouds of smoke. There is a small lithographic "U. S. Frigate Constitution," very rare and much sought after. A colored copper engraving of the "Columbus Steam Ship" is astonishing for its marvelous craftsmanship. A three-masted, square-rigged ship flying in the teeth of a gale off the Dover coast, by S. Walters, an English artist, is beautifully done.

The "Andrew W. Johnson, Tomaston, Maine, J. L. Crawford, Master," is worked out in silk; the background of robin's egg blue, on which the artist has woven in colored threads every sail, spar, rope, mast and flag, and even a lighthouse and rocks. Another artist has made the ship of silk and painted a background in oil, while still another has carved a ship from wood in half relief, then painted her in various colors.

Boston artists are fairly well represented in the fifteenth annual exhibition of selected paintings by American artists at the Albright Gallery, Buffalo. Burtis Baker, Frank W. Benson, Adelaide Cole Chase, Carl J. Nordell, Giovanni B. Troccoli and Charles Woodbury are the Boston contributors.

Grace Horne, who has successfully been conducting a gallery of modern art at a studio in Stuart street, has opened an attractive home located at 1 Eastern Point Road, in the heart of the artists' summer colony at West Gloucester, where she plans to hold a general exhibition, with changes every fortnight.

—Sidney Woodward.

Hartford, Conn.

Curtis H. Mayer is showing at his gallery a collection of Robert B. Brandegee's paintings, amongst them a masterly self portrait painted in Paris in the seventies, also landscapes, interiors and a portrait of an old gentleman, completed before the artist was stricken.

The Mayer Gallery is also showing recent works by Albertus H. Jones, landscapes by Marion Bullard, Henry C. White, William Irvine, Ruel C. Tuttle, and a recent portrait of Mr. Brandegee by Constant Furry, an early landscape by C. W. Hawthorne, and a wonderful water color, "A Venetian Sunset," by Gedney Bunce. A collection of etchings by Troy Kinney and Louis Orr is also shown.

Clara Mamre Norton of Bristol and Dorothea Denslow are teaching respectively painting and modeling at Becket, Mass.

Carl Ringius is going to paint at East Gloucester the remainder of the summer.

Daniel E. Wentworth will give up his studio in the Dillon building, which he has occupied for the last twenty-five years, and with Mrs. Wentworth will go to Syracuse, N. Y., for the summer and fall. His recent exhibition aroused great interest, and fifteen paintings were sold.

H. C. Denslow is showing during the summer a collection of his bird pictures at the Elizabeth Park Pond House.

—C. R.

New Orleans

The formal beginning of the Arts and Crafts Club of New Orleans has been announced, and temporary headquarters have been opened in a house recently purchased by Mrs. George G. Westfeldt at 633 Royal street.

Among the objects of the club, as set forth in the prospectus, are: To foster higher artistic standards; to establish classes in different branches of arts and crafts; to enable the artists, craftsmen and the public to get together; to maintain a permanent club, exhibition and salesroom.

CHICAGO

The closing of the exhibition of students' work at the Art Institute makes room for the hanging of a number of important loan collections. The American paintings of Paul Schulze and Martin L. Ryerson are on view in the east galleries, and the new installation of the collection of the Friends of American Art is also exhibited. A collection of drawings by the Dutch school of 1840, including examples of Matthew Maris and Israels, has been presented to the Institute by Mrs. J. W. Edwards as a memorial to her husband. The Ryerson collection of Winslow Homer water colors completes the series of summer exhibitions.

New installations are taking place in Gunsaulus Hall, where the Wedgewood collection of the late Dr. Gunsaulus has been arranged in combination with the Flaxman drawings in the first gallery. The placing of the collection of Greek ceramics nearby seems most appropriate.

Robert Harshe, of the Art Institute, will spend the next week in making a survey of Hackley Museum, Muskegon, Mich., covering its relationship to the city school system and its extension work, as well as an estimate of its permanent collections. This is a step in the direction of keeping the Institute in touch with the work of smaller institutions to the end of correlating efforts for the advancement of art in this section of the country.

The work of decorating the new home of the Palette and Chisel Club goes forward these hot days under the direction of Edward J. Holslag.

The local galleries are planning their fall exhibitions. Mr. Barrie, of Carson Pirie Scott & Co., announces a joint showing of the work of Mr. and Mrs. Robert Vonnoh, as well as special exhibitions by John C. Johansen, including his war portraits of Lloyd George, Foch, Joffre and Paderewski, an exhibition of the woodland landscapes of John F. Carlson and one-man shows by Walter Ufer and Victor Higgins. Mr. Barrie is doing considerable painting himself this summer.

The Anderson Galleries have opened a brilliant show, comprising some of the finest examples of American masters of the older and contemporary schools. A splendid Keith of his most desired period is a feature of this show, and there is a recent Daingerfield, entitled "The Top of the Mountain," also his notable marine, "The Promise." A marine by William Ritschel has a deep undertone of sentiment. Several romantic compositions by F. Ballard Williams, a sparkling Ivan Olinsky and a Herman Dudley Murphy of rare beauty are also there.

—Evelyn Marie Stuart.

Seattle, Wash.

In the rooms of the Seattle Fine Arts Society is being shown the pictures of Ambrose Patterson, who is now making Seattle his home. The exhibition consists mostly of oils, but there are a few pastels, water colors and block prints. Several of the works already have been sold.

The most striking feature of the display is its variety. The subjects include landscapes, seascapes, city views (both occidental and oriental), a few portraits, some flowers, two studies of nude dancers and two mythological pictures. Mr. Patterson began his artistic career in the orient, continued his study in Paris, and has painted in many parts of the United States.

The conception and treatment are as varied as the subjects. From pictures of the utmost realism one turns to impressionistic works of a highly imaginative type. This contrast is well illustrated in the two pictures of dancers. One depicts a couple dressed in fancy ballet costume doing a classic step. The drawing is carefully done, and the coloring is true, while the background is neutral. The other shows a group of nude men dancing under trees. The drawing is sketchy, to express movement, and the background is a hot red.

One of the largest pictures is a three-panel view of Elliot Bay, Seattle's harbor, showing the docks and buildings of the waterfront. Very different from the light, neutral tones of this picture is "Sunset on Puget Sound," which resembles a black opal.

—A. M. S.

Philadelphia

Through the generosity of Mr. Banks, of Bailey, Banks & Biddle, the Art Alliance has acquired for its permanent collection a canvas by George Herzog representing a landscape in Norway, which was part of the exhibition of this artist's work at the Newman Galleries. Herzog was popular in Philadelphia twenty years ago.

The Art Alliance proposes to acquire for preservation Benjamin West's house on the campus of Swarthmore College. The society deserves support in its efforts to perpetuate the reputation of Philadelphia as the cradle of early American art.

—Eugene Castello.

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ST. LOUIS

Albert Bloch, who has been the past year in Switzerland and Munich, Germany, has returned to St. Louis and taken a studio for the summer. He expects to hold an exhibition of his work next season in New York, at the Daniel Gallery.

The Ben Bluvett school received a gift of a painting from its graduating class of June, 1921, "The Coast of Maine," by Tom P. Barnett. Another painting by Barnett called "Summer," a scene in Forest Park, was given to the Rose Fanning school by its graduating class.

A painting by Oscar E. Berninghaus called "A Street in Taos" was presented by the artist to the McKinley High School in June, on the occasion of the graduation of his daughter.

Samuel L. Sherer, administrator of the City Art Museum, has returned from the East, where he spent about a month visiting museums and art dealers. From the dealers he selected a number of paintings, sculptures, furniture, silver, glass, textiles and other objects of art to display in our museum, with the idea of possible purchase.

"Primroses" by E. A. Hornel and "The Linen Room" by Joseph Bail have been lent by the City Art Museum to the Library for display during July.

An exhibit of color drawings by Clara Tice in the Art Room of the Public Library is attracting the attention of commercial artists and students on account of the remarkable action and sense of motion expressed. They are done with direct brush strokes in opaque color on tinted paper and the subjects are dancers, swimmers, polo-players and a Western roundup.

William Schevill has just finished a decorative full length portrait called "Sheila." It is of a young woman with ivory-blond coloring, in a costume of the sixties, of blue and white striped material with touches of black velvet. The background is plain color, stippled unevenly, of a beautifully subtle pale purple. It is being shown in the Art Room of the Public Library.

Indianapolis

Harold Haven Brown, director of the John Herron Art Institute, has been granted a leave of absence, from October 1, to travel in Europe.

Niccolo Cortiglia, who began his art training in the John Herron Art School, studying four years with William Forsyth, later studying in Cincinnati and the Chicago Art Institute, where he took the prix de Rome and went to Italy, is now established in one of the most beautiful studios in Florence, upon invitation of a well-known Florentine sculptor. His canvas "Brunetta," recently a prize winner in a Florence exhibition, was bought by a wealthy connoisseur. Mrs. George Philip Meier, of Indianapolis, has included several of his pictures in her art collection and was instrumental in having a group of his paintings brought here for display in the Lieber Galleries.

Carl C. Graf has gone to Brown County for his second season of painting in the hill country. Of the thirty-two Brown County pictures painted by him last summer, more than half have been sold.

Ida Strawn Baker is spending the summer with the Chicago Art Institute colony at Saugatuck, Mich., painting with the new tempera palette which her husband, Walter Baker, has recently perfected. —Lucile F. Morehouse.

Richmond, Ind.

George H. Baker, rising Indiana landscapist, recently sold six large canvases and a group of pastels to Louis Francisco, of Manila, Philippine Islands. Mr. Francisco, a former Indianan, visited Richmond recently for the first time in ten years. Mr. Baker has established a studio in Centerville, a quaint old village a few miles west of Richmond, on the old National Road.

Maude Kaufman Eggemeyer, who has recently completed some important portrait commissions, has gone to Provincetown, Mass., for a month's stay. Mrs. Eggemeyer, with Miss Almira Kempton and a group of local women artists, has opened a studio in Richmond known as "The Attic."

John A. Seaford, of Boston, known for his black and white presentations of Boston streets and as an illustrator, is spending the summer in Richmond, making Richmond street scenes for Richmond folks.

J. E. Bundy, veteran Indiana landscapist, noted for his beech-woods interiors, is painting at his country studio, south of town, among the Abington hills. —E. G. W.

Kansas City, Mo.

The trustees of the Kansas City Art Institute are still on the lookout for a director.

Mr. Birger Sandzen has been elected president of the Smoky Hill Art Club of Lindsburg, Kansas.

The art lovers of Topeka are seeking a permanent art building on the state fair grounds in that city. The project may be financed and the structure erected by fall. This is another evidence of the growing art interest in Kansas. Topeka also hopes soon to have a permanent art gallery.

The public schools of Hiawatha, Kan., have recently added to their collection Birger Sandzen's painting, "The Pines," and his lithograph, "The Old Homestead." —C. J. S.

CLEVELAND

Midsummer brings no slackening of interest in the exhibitions at the museum. Chief among the July events is a showing of later nineteenth century French paintings, the emphasis being placed on Impressionism. Most of them are loaned by Cleveland collectors. The artists represented include Monet, Manet, Renoir, Sisley, Guillaumin, Pissarro, Cezanne, Degas, Monticelli and Boudin. The display will last until September 15.

The Canadian artists known as "The Group of Seven" fill the southwest gallery. Etchings are shown by the New York architect, Charles A. Platt, who designed the new Hanna building and annex and the *Leader-News* building here, and whose work is always of special interest.

At the Gage Gallery decorative paintings by Sigurd Schou are being featured this month. Paintings of the sea and shore, flower pieces and other gorgeous still life combinations are included. Alonzo Kimball, Fred Grant, Robert Henri and Robert Vonnoh are among those represented in this gallery's summer showing of contemporary American art.

F. Allen Whiting, director of the museum,



LE PERE DE L'ARTISTE
Courtesy of Galerie Marcel Guiot et Cie., Paris

VAST DISPLAY OF GERMAN ART HELD

Conservatives Join With Both Radical and Extremist Societies for Exhibit That Includes All Sorts of Trends

BERLIN.—In the enormous halls of the Berliner Moabit four societies have amalgamated in a great exhibition—the "Berliner Künstler," the "Freie Secession," the "Novembergruppe," the "Bund der Architekten." Added to this is a small exhibition of Berlin porcelain. Altogether there are nearly 1,400 exhibits of different tendencies and different materials.

The "Berliner Künstler," representing the conservative side, exhibits more than 800 pictures. Nothing specially new is to be said of them. There is much ability, much serious work, much devotion to the profession, but nothing of high æsthetic interest or deeply touching. A lot of well-known names may be mentioned: Dettmann, Sandrock, Kaiser-Eichberg, Heilemann (showing a fine picture,

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fects' exhibition. Corresponding to the needs of the time, a great part of the exhibition rooms is given to the show of apartment houses and skyscrapers. The most prominent living German architect, Hans Poelzig, exhibits his plans for the Festival House in Salzburg. It is the most original and interesting work of the whole exhibition, showing the new tendency, drawn from cubism, back towards the romantic line.

The memorial exhibition of Max Klinger contains his "Christ in Olym" as a loan from Vienna, several sculptures, including the bust of Georg Brandes, and graphics.

There are two small rooms yet to be mentioned. One of them shows sketches for stage costumes and scenery that are quite modern in aspect, being examples Expressionism has brought forth. In the other room are the productions of the famous "Berliner Porzellan Manufactur."

—F. T.

No Tariff on Art; Rare Books Taxed

(Continued from Page One)

such articles shall be subject at any time to examination and inspection by the proper officers of the customs: *Provided*, That the privilege of this and the preceding paragraph shall not be allowed to associations or corporations engaged in or connected with business of a private or commercial character.

Par. 1687.—Works of art, productions of American artists residing temporarily abroad, or other works of art, including pictorial paintings on glass, imported expressly for presentation to a national institution or to any state or municipal corporation or incorporated religious society, college or other public institution, and excluding any article, in whole or in part, molded, cast, or mechanically wrought from metal within twenty years prior to importation; but such exemption shall be subject to such regulations as the Secretary of the Treasury may prescribe.

Par. 1688.—Works of art (except rugs and carpets), collections in illustration of the progress of the arts, works in bronze, marble, terra cotta, parian, pottery, or porcelain, artistic antiquities, and objects of art of ornamental character or educational value which shall have been produced more than one hundred years prior to the date of importation, but the free importation of such objects shall be subject to such regulations as to proof of antiquity as the Secretary of the Treasury may prescribe.

Paragraph 63 of the schedule provides an ad valorem duty of 25 per cent. on "paints, colors and pigments commonly known as artists' paints and colors, whether in tubes, pans, cakes, or other forms."

One curious feature is that lithographs are not mentioned in the free list along with etchings, engravings and woodcuts, and are therefore governed by paragraph 1306 and, as "paper lithographically printed," are taxable at 20 cents a pound. At this rate \$50,000 worth of Whistler lithographs would have to pay about a dime.

Expressionist Heads Dayton School

DAYTON, O.—Herman Sachs, a Roumanian, at present in charge of the art school at Hull House, Chicago, and founder of the school of expressionists at the Munich Art School, is to be the new director of the Dayton Art School, to succeed Robert Oliver.

The MODERN MOVEMENT

The following important illustrated articles dealing with the MODERN MOVEMENT in painting have appeared in the BURLINGTON MAGAZINE. Copies of these issues may be obtained at the published price of \$1.00 per number, post free.

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THE BURLINGTON MAGAZINE

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and his family, are at Ogunquit, Me., and J. Arthur MacLean, curator of the Oriental department, and his family, are spending July at Madison, on the lake shore. Dean Henry Turner Bailey and family are at their summer home at North Scituate, Mass.

—Jessie C. Glasier.

Toledo, O.

The annual American exhibition is now under way and will remain at the museum during July. There are 109 canvases, representing leading painters of America.

An exhibition of twelve pictures by Fannie E. Duvall, well known in Toledo, is being held at the museum. Miss Duvall, a cousin of Robert Branson Taylor, architect, passed several years in Europe, and she has gone for her themes to the gay scenes of Venice, Paris and Rome.

Peoria, Ill.

Donald Witherspoon has been elected president of the Peoria Art League. The other officers elected are: Mrs. Donald Evans, vice-president; Mrs. George Lee Kidder, secretary; Mrs. L. D. Williams, corresponding secretary; Mrs. Paul Lewis, treasurer; Mrs. William Hawley Smith, auditor; directors, Miss Mary Bestor, S. P. Prowse, Miss Ada Houghton, Mrs. W. N. Hanford, Miss Mary Barnes, Miss Mary Huber, Mrs. Willis Evans.

"The Expressionist"), Blanke, Hellberger, with landscapes glowing in color, and Brandis, with interiors. They are all well known friends, greeted with pleasure but without any excitement.

The "Freie Secession," being houseless, has found here an asylum. Besides the work of members, selected, as the catalogue says, only according to the quality, it shows also a few artists from abroad—Picasso, Rousseau, Vlaminck, Marie Laurentin. Of the Modernists, Paul Klee, Davringhausen, Campendonk, Chagall, Pechstein and Hofer are working strongly. Then there are Purrmann, Röhrich and Resek, who are not so extremely modern, and Liebermann and Orlik, who present themselves in their well known and much admired manner.

The most radical crowd, the "Novembergruppe," has compiled a special guide-book proclaiming with great emphasis its program. This fact proves, perhaps more than anything else, that the group does not trust in its works alone. There are, indeed, real talents among them, but the great desire and the intellectual will are, up to the present, still greater than the power of bringing forth their ideas. Undoubtedly talented are: Schlichter, Seegall, Dix and Heinz Fuchs. And keen assiduity is not to be denied the works of Melzer, Möller, Graf and Völker. They should give us the fresh style, which is so much desired, as they are the representatives of the new generation. The deepest impression is made by the archi-

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Studio Gossip

Matilda Browne, who painted in the early winter in the mountains of West Virginia and afterwards passed a busy season at her studio, No. 142 East Eighteenth street, is now at Cragmoor, in the Catskills. She will go to her summer studio at Lyme, Conn., in time for the Lyme exhibition. Miss Browne's work was shown in twenty-three exhibitions in the last year. Her picture at the Pennsylvania Academy was invited by five galleries, and is now on view at the Albright Gallery, Buffalo. In September she will paint the gardens of Frank N. Doubleday and others at Oyster Bay, returning to New York on October 1.

Twenty paintings by Robert Reid and four-
teen by John F. Carlson comprise an exhibi-
tion being held in the Greenhouse Gallery of
the Broadmoor Art Academy, Colorado
Springs. Messrs. Reid and Carlson are con-
ducting the summer classes of the academy.

Louis Kronberg, well known Boston painter,
has just been elected an associate of the Salon
National on account of his picture of a Span-
ish dancer which he did at Seville last winter.

Carlton C. Fowler will spend the summer
and fall at Great Barrington, Mass.

William Robinson Leigh has quit the ranks
of the unmarried. His bride was Miss Ethel
Traphagen, daughter of Mrs. William Con-
selyea Traphagen, of Jersey City.

Jan de Chelminski, eminent portraitist and
figure painter, and Mrs. de Chelminski are
spending the summer at Loon Lake, N. Y.

Frank Townsend Hutchens will be at his
summer studio, Mill House, Silvermine, Nor-
walk, Conn., until November 15. He is en-
gaged in painting a number of out-of-door
portraits.

Yarnall Abbott of Philadelphia is at his new
studio at Rockport, Mass., where he will re-
main until the middle of September.

Word comes from Lyme, Conn., that Frank
Vincent du Mond is at work on a number of
canvases for the coming Lyme show and for
his exhibition in New York next winter.

Among recent arrivals at Lyme are Clifford
G. Grayson and Karl Albert Buehr.

C. R. Patterson, whose exhibition at the
Schultheis Galleries attracted much attention
in yachting circles, has sold his "Rival Schoon-
ers" and "Racing Home from the Banks" to
Herbert L. Satterlee. The artist has gone to
Nova Scotia for the summer and will go out
with the fishing fleet, returning to his studio at
the National Arts Club in October.

Phyllis Howes Douglas, miniature painter,
has returned to New York from the Pacific
Coast. She executed many commissions and
held successful exhibitions in Seattle, Los An-
geles, San Diego and Pasadena.

G. Frank Muller, artist and art expert, has
removed to 45 West Sixty-ninth street, and will
spend the summer at Gloucester, Mass.

Orlando Rouland, portraitist, is spending the
summer at his studio, "The Lookout," Marble-
head, Mass. Among his portraits of the past
season was one of Mrs. Louisa Card Catlin,
president of the Erie Art Club, which Mrs.
Catlin's pupils and friends have presented to
the city of Erie. Others include portraits of
Thomas Thatcher, for Yale University; John
W. Simpson, presented by Dwight W. Morrow
to Amherst University, and Mrs. W. Battle.

Mme. Anie Mouroux, French medallist, who
is now in this country, has been commissioned
by the French government to execute a medal
of President Harding. Sittings have been ar-
ranged at the White House and Mme. Mou-
roux will soon leave her summer studio at
South Casco, Me., for Washington.

A portrait of Dr. Herbert Spencer Jennings
by Frank D. A. Linton, Philadelphia artist, has
been presented to Johns Hopkins University,
Baltimore, where he is professor of zoology
and director of the zoological laboratory.

Gilbert P. Riswold, Chicago sculptor, has
been commissioned by a wealthy resident of
Lake Forest, Ill., to make a portrait bust of
Carmen Pascova, mezzo-soprano of the Chi-
cago Opera Company.

Mary Hamilton Frye has designed two
stained glass lunettes as memorials to Mrs.
David P. Kimball, for Bertram and Eliot halls,
Radcliffe College, Cambridge.

CALENDAR OF CURRENT EXHIBITIONS

Arden Studios, 559 Fifth Ave.—Summer exhibition of
decorative paintings.
Arlington Galleries, 274 Madison Ave.—Summer ex-
hibition of paintings by American artists.
Babcock Galleries, 19 East 49th St.—Summer exhibi-
tion of 65 paintings by American artists.
Bourgeois Galleries, 668 Fifth Ave.—Exhibition of
works by modern American artists.
City Club, 55 West 44th St.—Summer exhibition of
American paintings.
Dudensing Galleries, 45 West 44th St.—Summer ex-
hibition of works by American and European artists.
Ehrlich Galleries, 707 Fifth Ave.—Summer exhibition
of American paintings.
Folsom Galleries, 104 West 57th St.—Paintings by
American artists.
Hanfstaengl Galleries, 153 West 57th St.—Recent
paintings by Nicola Luisi and John Ten Eyck, 3rd;
also paintings by Lenbach, Stuck, Kaulbach, Har-
finger, Kasperides and Alexander Koster.
Hispanic Museum, 156th St., Broadway.—Spanish
paintings and works of art.
Knoedler Galleries, 556 Fifth Ave.—Fourteenth annual
summer exhibition of paintings by American artists.
Kraushaar Galleries, 680 Fifth Ave.—Summer exhibi-
tion of American paintings.

Americans in Paris

The American painter, Eugene Vail, who
numbers many of the French among his
friends, has had a very successful exhibition
at the Georges Petit Gallery.

Mr. and Mrs. Oscar Gieberich have taken
an attractive studio in the rue de la Grande
Chaumière.

Arthur William Heintzelman, after five
years in America, where he mastered the art
of etching, has returned, not only to Paris, but
to his earlier métier of painter.

John Russell will spend the summer at
Etampes.

Miss Ethel Mortlock's exhibition of her por-
traits at the Lyceum Club in Paris has met
with well deserved success. Her portraits are
of people prominent in the social and political
world of America, Great Britain and France.

W. S. Horton, American painter, and Mrs.
Horton, have left Paris for Houlgate, where
they are the guests of Mr. and Mrs. Carolan.

Charles Thorndike spent most of the winter
at Vence, close to the French Alps. He will
spend the summer in Brittany.

Barry Mayer, of San Antonio, Tex., has left
Paris for Italy.

Harley Perkins, American artist, is leaving
Paris for Llanes, Asturias, Spain, where he
will have a studio during the summer.

Robert F. Logan, who has been for several
weeks painting in Burgundy, has returned to
Paris with many interesting canvases and
etchings.

James P. Ryon, portrait painter, of New
York, who had a studio in Paris before the
war, is passing some weeks in Capri.

Paul Sorenson has left Paris to spend a
few months in Denmark.

Miss Alice Muth of Cincinnati received a
silver medal at the Salon des Artistes Français
in the section of the applied arts. Besides
being a painter, Miss Muth is a clever batik
artist and last year was awarded honorable
mention for her exhibit.

H. H. Weertz, Chicago artist, who has been
studying in Italy with Harry Lachman, has
returned to Paris and expects to remain for
the summer, returning to Chicago in the
autumn.

Steele Savage, American artist in Paris, will
remain at the Lavendon, on the Mediterranean
coast, through July.

Louis Earle Rowe, director of the Rhode
Island School of Design, and Mrs. Rowe are
spending the summer in Paris.

Obituary

AUGUSTUS EDDY

Word has been received of the death in Paris
of Augustus Eddy, American artist, formerly
of Chicago. He had lived in Paris since 1909,
when his wife, a sister of Mrs. Marshall Field,
died. He was 70 years old.

Mr. Eddy is survived by a daughter, Mrs.
Catherine Beveridge, wife of ex-Senator Al-
bert J. Beveridge, and a son, Spencer Eddy,
former United States Minister to Roumania
and Serbia.

Mr. Eddy took up the study of art in Paris
and achieved success as a painter of landscapes
and portraits. Many of his productions were
exhibited in the Paris Salon. At one time the
Marquis Castellane called him the "youngest
old man in Paris."

ALICE ADAMS BAKER

The death is reported of Alice Adams Baker,
of Columbus, O., and Pittsburgh, Pa. She was
a member of the art society of the latter city
and her paintings in water color and oil were
regularly exhibited both there and in Colum-
bus. She was a poet also, and some of her
verses have been set to music.

WILLIAM EMIL SEEBOLD

William Emil Seebold, dean of New Orleans
art dealers, is dead in that city. Born in Han-
over in 1833, he graduated from the University
of Gottingen, then came to America. He fought
for the Confederacy in Scott's First Louisiana
Cavalry. Mr. Seebold was considered an au-
thority on art and for many years maintained
a gallery in the old Cabildo building.

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